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# ART IN AMERICA

*An Illustrated Quarterly Magazine*

FOUNDED IN 1913

VOLUME 31

JANUARY, 1943

NUMBER 1



RUBENS: CHRIST BESTOWING A CROWN ONTO THE EARTH

Lent by Dr. E. Schwarz to the Schaeffer-Brandt Galleries  
for the Rubens Exhibition

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TO THE  
GAZETTE DES  
BEAUX-ARTS

THIS great scholarly periodical, founded in France in 1859, has made an inestimable contribution to the history of art. At the start of this new year the staff of ART IN AMERICA cordially welcomes the *Gazette des Beaux-Arts* to this country, and wishes it a long, successful career in America.

58









# ART IN AMERICA

AN ILLUSTRATED MAGAZINE  
PUBLISHED QUARTERLY

VOLUME THIRTY-ONE

EDITED BY  
JEAN LIPMAN



SPRINGFIELD, MASSACHUSETTS  
MCMXLIII

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# ART IN AMERICA · *An Illustrated* *Quarterly Magazine*

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VOLUME 31

JANUARY 1943

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## ART IN AMERICA

Business Office: 9 Andrew St., Springfield, Mass.

Subscription price to *Art in America* is \$6.00 per year; single copies, \$1.50. Foreign subscriptions, 40 cents extra. Published quarterly — January, April, July and October.

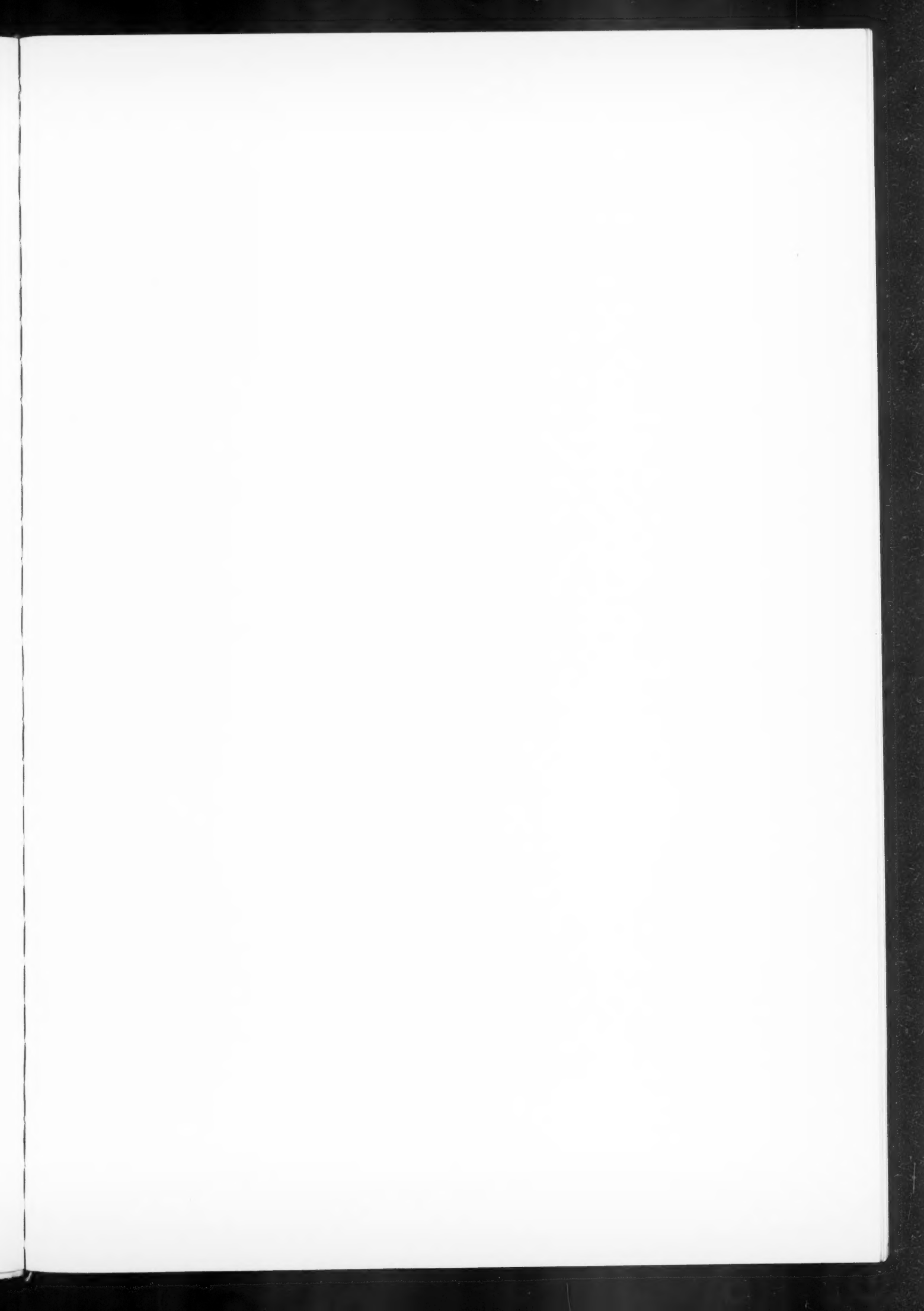
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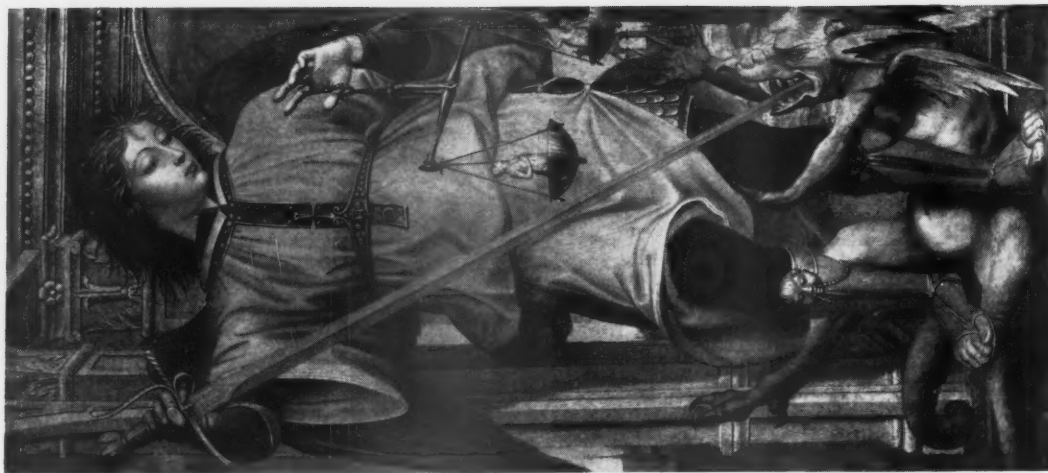
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Entered as second-class matter April 28, 1936, at the postoffice at Springfield, Mass., under the act of March 3, 1879.







FIGS. 5, 6, 7. BERNARDO ZENALE: TRIPTYCH, HERE RECONSTRUCTED  
Side Panels, *Count Contini Bonacossi, Florence*; Central Panel, *National Gallery, Washington*

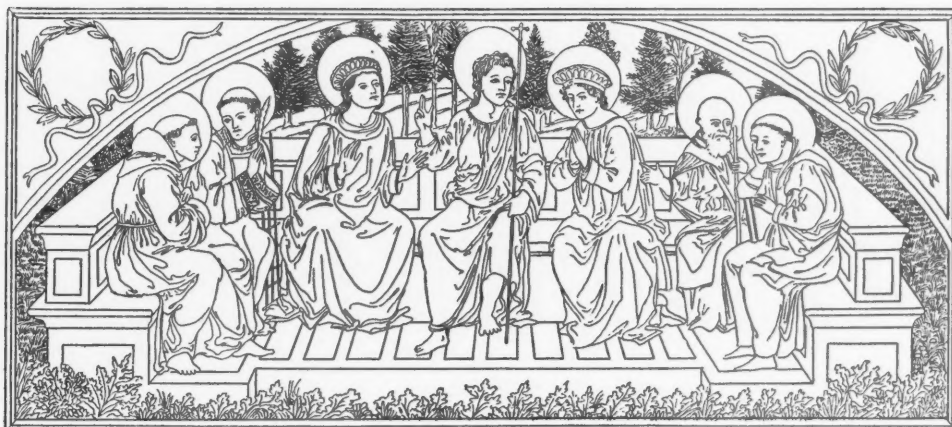
# ART IN AMERICA

## AN ILLUSTRATED QUARTERLY MAGAZINE

VOLUME XXXI

JANUARY, 1943

NUMBER I



### BERNARDO ZENALE

*Addenda et Corrigenda*

By WILLIAM SUIDA  
New York City

There is more confusion about Bernardo Zenale than about any other Lombard painter of the early Renaissance. In spite of the fact that for almost eighty years different distinguished art critics tried to give a satisfactory description of Zenale's artistic personality, this aim does not seem to be achieved at all until now. As the National Gallery in Washington now owns one of Zenale's most prominent works (see frontispiece), which had remained unknown before, it is justifiable to again discuss the whole problem. I also take the opportunity to publish for the first time some pictures by Zenale in different museums and private collections and some documents preserved in the Archivio Notarile in Milan.

#### I

Zenale's very few documented works are the starting point for any definition of his style. It is possible to connect with them a group of homogeneous pictures, even to indicate approximately their chronological order. The fol-

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lowing is the list of Zenale's paintings which I have come across up to now, divided into four chronological periods:

1. Bona di Savoia protected by a Saint, fragment of an altarpiece, Senator Treccani, Milan (Fig. 1)  
 Madonna and two Saints, Museo Malaspina, Pavia (Fig. 2)  
 Two Saints, parts of a polyptych, Musée, Grenoble (Figs. 3 and 4)
2. Triptych, center part in the National Gallery, Washington D. C., lateral parts in the Collection of Conte Contini Bonacossi, Florence (Figs. 5, 6, 7)
3. Altarpiece, S. Martino Treviglio, ordered 1485 (together with Butinone)  
 Two Franciscan Saints, Barone Edgardo Lazzaroni, Rome (Figs. 8 and 9)  
 Fresco paintings in the Capella Grifi, S. Pietro in Gessate, Milan, (together with Butinone)  
 Portrait of a youth, formerly in the Baron Lazzaroni Collection, now in New York (Fig. 11)  
 The Legend of St. Eustasius, formerly property of an Amsterdam dealer
4. The Coronation of Thorns, signed and dated 1502, Principe Borromeo, Milan  
 Some Intarsie, S. Bartolomeo, Bergamo  
 Triptych, Madonna with Saints and donors, Ambrosiana, Milan  
 Two Saints, part of a polyptych, Mrs. Ralph Booth, Detroit (Fig. 10)  
 St. Sebastian, Musée Jacquemart André, Paris, No. 1021, on panel

The earliest datable work by Zenale is a fragment in Senator Treccani's collection in Milan, representing a female Saint who recommends a kneeling princess to the Virgin (who is missing). Adolfo Venturi<sup>1</sup> has identified the donor as Bona di Savoia, duchess of Milan, wife of Galeazzo Maria Sforza (died 1476) (Fig. 1). The identification is confirmed by the fact that Bona's portrait on coins corresponds to the features in the picture and that there exists a copy of Zenale's portrait with the inscription of the name (BONA A SABAUDIA UXOR) in the property of Dr. F. Gatti in Milan.<sup>2</sup> It has not yet been observed that the duke in the same picture is probably a copy of Zenale's lost portrait at the left side of the same devotional picture; further that the Saint protector of Bona in the Treccani fragment is certainly the young Virgin Martyr Bona of Reims, recorded in the *Martyrologium Romanum* at April 24th; finally that Zenale's picture originated at the latest in 1476, because after the duke's assassination Bona would have been represented in the habit of a widow.

There exist some other pictures, which have not yet been recorded, belonging to the same early period of Zenale's activity. In the Galleria Malaspina in Pavia we find a panel representing the enthroned Madonna holding a book on Her right knee, the Infant Christ on Her left. At this

<sup>1</sup>Adolfo Venturi, *Studi dal Vero*, 1927, p. 335.

<sup>2</sup>Malaguzzi Valeri, *La Corte di Lodovico il Moro I*, 1913, p. 25.

side kneels St. Catherine of Alessandria, who receives instead of the mystic ring the palm of martyrdom. At the left side St. Mary Magdalen is shown in full profile (Fig. 2). Tradition attributed this picture to Ambrogio Borgognone, but Mons. Rodolfo Maiocchi<sup>3</sup> did not accept this attribution. Once pronounced Zenale's, it is easy to connect the Pavia picture with the other works of the master of Treviglio. Two smaller panels, parts of a polyptych, belong to the same period, about 1470-1480: the half figures of St. John the Baptist (EGO VOX CLAMANTIS IN DESERTO) and St. Victor, both in the Museum in Grenoble. As far as I know, the first to establish Zenale's authorship was Roberto Longhi (Figs. 3 and 4).

The second step in Zenale's artistic development is represented in a magnificent triptych in an almost perfect state of preservation, the center part of which adorns the National Gallery in Washington, while the side panels have passed from the Frizzoni Collection in Bergamo to that of Count Contini Bonacossi in Florence (Figs. 5, 6, 7). The almost identical treatment of the architecture in all three panels enabled me to discover the connection between them and to reconstruct the altarpiece. This of course had a form which is very common in Lombardy: a somewhat higher and wider center-piece flanked by two smaller side panels. The exact size is: center, 128.5 x 61 cm., wings, each 117 x 52 cm. The architecture takes its shape from a basilica with a nave, wider and a little higher than the two aisles, all covered with wooden roofs. In the nave the Virgin Mary is enthroned, Her hands folded in an attitude of prayer. Her identification is confirmed by some words we decipher in the halo: NORMA SVM . . . FORMOSA FILIA YERUSALEM . . . She is surrounded by numerous Saints, some kneeling, some standing. Only a few of them can be identified: St. John the Baptist (on his scroll the words: ECCE AGNVS DEY . ECCE QVI TOL(lit), St. Stephen (on the red *stola* the words YESVS and STEFANVS). Among the others a bishop and a monk in white habit are the only ones with some generic attributes. The whole composition is extremely unusual, if not unique. The arrangement recalls some representations of the descent of the Holy Spirit we know especially in Lombard painting (Borgognone in Bergamo, Bramantino in Mezzana, Gaudenzio). The only interpretation I have to propose for Zenale's picture is that of All Saints, Ognissanti. But I do not know of any similar representation of this rare subject.

St. Michael at the left side has a beautiful rhythm in his attitude. The abbot in white habit and brocaded *pluviale* (with the embroidered figures

<sup>3</sup>R. Majocchi, *I migliori Dipinti di Pavia*, 1903, p. 9. No. 43.

of Saints, Apollonia, Sebastian, Ambrosius, etc.) introduces the kneeling donor, a white monk. The name of the saint abbot is written in the halo; but the strange orthography makes his identity somewhat doubtful. Probably we should call him St. William of Vercelli, who founded the congregation of Monte Vergine. Those monks because of their white habit had the name Whitemantles.

Certainly it is not without significance that there are among the saints represented in this altarpiece two in white habit and that the monk-donor belongs to the same order. I mention this fact because I wish to make a conjecture about the original destination of this altarpiece. C. Torre<sup>4</sup> says in his description of the church of St. Anna in Milan: "Bernardo Zenale adopò il suo pennello in una tavola entro la cappella al sinistro lato." Also the Santagostini Brothers mention it.<sup>5</sup> Unfortunately nobody gave a description of it. The St. Anna church belonged — we know that from Latuada<sup>6</sup> — to the monks of the Gesuati-Order (order of St. Jerome da Fiesole), until in 1668 pope Clemens IX suppressed that order and gave the church and the convent to the order of the Theatines. At the time when Zenale's altarpiece was erected the Gesuati administered the church of St. Anna, and their habit was white. Possibly the donor as well as the white Saint in the center-panel belong to the Gesuati Order. I do not want to give more emphasis to all that than it merits — it is a mere hypothesis.

For the Ognissanti Altarpiece I would propose the date about or shortly after 1480.

The third group of paintings according to the chronological order includes those which are the products of the co-operation of Zenale with his fellow-countryman Butinone. I should not omit to mention that the Christian names of the two artists of Treviglio, though quite different, are often confused. Zenale's name is Bernardo; Butinone's name is Bernardino. The first document which contains both names is the commission for the altarpiece for S. Martino in Treviglio, May 26, 1485. Both painters were called in 1490 for historical murals in the Castello Sforzesco; both artists signed the murals in the Cappella Grifi in S. Pietro in Gessate (OPVS BERNARDINI BVTINONI ET BERNARDI DE ZENALIS DE TREVIGLIO), probably between 1489 and 1493. Finally both were called as experts in 1503 for the organcase in

<sup>4</sup>Carlo Torre, *Ritratto di Milano*, 1674, p. 231.

<sup>5</sup>Santagostini Agostino, *L'immortalità e Gloria del Pennello, ovvero Descrizione delle Pitture di Milano*, 1671. Santagostini, *Agostino e Giacinto Fratelli Pittori Milanesi, Catalogo delle pitture insigni che stanno esposte al pubblico in Milano*, s. a.

<sup>6</sup>Serviliano Latuada, *Descrizione di Milano*, v. 1738, p. 52.





FIG. 1. BERNARDO ZENALE: BONA DI SAVOIA PROTECTED BY A SAINT (Fragment of Altarpiece)  
*Collection of Senator Treccani, Milan*



FIG. 2. BERNARDO ZENALE: MADONNA AND SAINTS  
*Museo Malaspina, Pavia*

S. Martino in Treviglio, to be built by a cabinetmaker Benedetto de Canzolis after the drawing of Zenale. There is much dispute about the attribution of single parts of the altar and of the murals to one or to the other of the Treviglio painters. Nevertheless Crowe and Cavalcaselle<sup>7</sup> gave a characterization of the stylistic differences between the artists, which, as a whole today, after 70 years, seems quite correct. "We should thus attribute to Butinone the Paduan character derived from the Mantegnesque or Crivelli, and to Zenale a tendency to gentleness in impersonation which led him ultimately to assimilate some of the feeling of Leonardo." These painters were so different in temperament and in their artistic aims that it should be impossible to confuse their works.

There exist some more pictures, presumably painted about 1490, which show the characteristics of Zenale's personal brushwork. In the collection of Barone Edgardo Lazzaroni in Rome I saw two panels with the figures of St. Anthony of Padua and St. Francis of Assisi (Figs. 8 and 9), both in light gray habit, with their names written in the haloes. These two worthy Saints certainly belonged originally to an altarpiece in a Franciscan church, perhaps S. Francesco in Milan, where Zenale's activity is recorded by Vasari and Lomazzo. In the future it will be possible to decide, on the basis of the exact size, whether the two Saints of the Lazzaroni Collection and two other Franciscan Saints (Bonaventura and Louis de Toulouse) in the Ambrosiana could have been parts of the same dispersed polyptych. The Ambrosiana Saints are certainly painted by Butinone, not by Zenale, but they stand on identical pavement and show the same type of halo. If it could be proven that all four panels belonged together, we would have found a new case of collaboration of the two painters of Treviglio. As far as we know Zenale's material collaboration with Butinone is limited approximately to the years 1485-1493. We learn from signed works as well as from documents that each of the painters was active separately before as well as after the above mentioned years.

In 1494 we already find Zenale delivering an altarpiece to the confraternita di S. Maria della Passione in Milan and receiving for it the fee of 227 Lire, 11 Soldi. According to Torre's description<sup>8</sup> the subject was the Virgin in Pietà with the dead Christ and some surrounding figures. This painting has perished long since. In the late eighteenth century the Con-

<sup>7</sup>Crowe & Cavalcaselle, *A History of Painting in North Italy*, II, p. 352, Ed. Borenius 1912. (First edition 1871).

<sup>8</sup>*Il Ritratto di Milano*, 1674 — p. 59: "Sull' altare una tavola, ove sta dipinta la Vergine in Pietà con Christo estinto da varie altre figure assistito. Tacesi il suo pittore per non sapere, essendo di disegno antico, ma assai lodato."

fraternita della Passione changed its first seat near Corso di Porta Romana to a new one near S. Ambrogio. At that time they got for their altarpiece a triptych, the enthroned Virgin between St. Jerome and St. Ambrosius, which before had adorned a chapel in the church S. Francesco. It is described in that place by Torre<sup>9</sup>. Francesco Bartoli<sup>10</sup> saw it in the Professore at S. Francesco. Both authors attribute it to Zenale, erroneously as I believe. There is no doubt that this well-known triptych, today in the Basilica di S. Ambrogio, has nothing to do with the document of 1494. This fact has been completely overlooked by all critics who have discussed the question.<sup>11</sup> The S. Ambrogio Triptych is by an inferior anonymous painter, who in some way was influenced by Butinone as well as by Zenale. Years ago I tried to reconstruct the *oeuvre* of that anonymous painter, and I do not find any reason to modify my former opinion.<sup>12</sup>

The latest group of Zenale's paintings belongs to the sixteenth century. In the Palazzo Borromeo in Milan I saw years ago a panel representing the Derision of Christ, signed and dated: BERNARDVS ZENALIVS TRIVIL PINXIT ANNO DNI MDII MEDIO. In spite of its bad state of preservation the documentary value of this picture seems to me undeniable. Morelli doubted the authenticity of the inscription, and some critics followed him. But B. Berenson<sup>13</sup> includes this painting in his lists, and I agree wholeheartedly.

Zenale's contribution to the intarsia in S. Bartolomeo (formerly in S. Domenico) in Bergamo is quoted by a contemporary amateur, Marc Antonio Michiel, the so-called Anonimo Morelliano. W. V. Seidlitz<sup>14</sup> and myself<sup>15</sup> years ago tried to identify his part. During all these years I have examined again and again the intarsia in Bergamo and more and more I became convinced that the following four panels show the nearest stylistic connection with Zenale: from left to right according to the actual arrangement, no. 16, 18, 20 and 24, the scenes of the martyrdom of St. Stephen, the meeting of St. Francis and St. Dominic, the martyrdom of St. Petrus of Verona, the martyrdom of St. Catherine. I would not say that some other cartoons were not made by our artist, but wish to emphasize that his style, as we know it, is most recognizable in the above-mentioned compositions. The martyr scenes can probably give us a certain idea about two famous

<sup>9</sup>Ritratto, 1674, p. 206.

<sup>10</sup>Notizie ecc. 1776, p. 162.

<sup>11</sup>Malaguzzi Valeri, *Rassegna d'Arte*, 1905, p. 175. M. Salmi, *Dedalo*, X, 1929-1930, p. 396 and 425. E. Sandberg Vavalà, *Art in America*, XVII, 1929.

<sup>12</sup>W. Suida, *Monatshefte für Kunstwissenschaft*, 1919, p. 271.

<sup>13</sup>B. Berenson, *Pitture Italiane del Rinascimento*, 1936, p. 522.

<sup>14</sup>W. V. Seidlitz, *Festschrift für Anton Springer*, 1886.

<sup>15</sup>W. Suida, *Jahrbuch der Kunstsammlungen des A. H. Kaiserhauses*, Wien, XXV, 1904-1905.





FIG. 3. BERNARDO ZENALE: ST. JOHN THE BAPTIST  
*Musée, Grenoble*



FIG. 4. BERNARDO ZENALE: ST. VICTOR



FIG. 8. BERNARDO ZENALE: ST. ANTHONY OF PADUA  
*Baron Lazzaroni Collection, Rome*



FIG. 9. BERNARDO ZENALE: ST. FRANCIS  
*Baron Lazzaroni Collection, Rome*

murals by Zenale in S. Francesco in Milan which have perished but were admired by Vasari: The martyrdom of St. Peter and of St. Paul.

The most complete among Zenale's works of his late period is the Ambrosiana Altarpiece: The Madonna seated in front of a niche on a throne, at Her feet the donor and his wife, on the side panels the Baptist and St. Catherine, St. Peter and St. Anthony of Padua. This altarpiece may be compared with the early Madonna in Pavia to show Zenale's stylistic development. His innate sense of beauty and harmony brought him to admire Leonardo da Vinci, to be impressed by the latter's superior grace, without trying to imitate his compositions.

The latest pictures I know by Zenale are the following: In the collection of Mrs. Ralph Booth in Detroit there is a panel, part of a polyptych, representing the half figures of St. Louis de Toulouse and a St. Diacon (Fig. 10). L. Venturi<sup>16</sup>, who published this painting for the first time, was right to call it a late work of the master. I do not recognize the St. Diacon with the white banner adorned with the red cross, offering the model of a city; perhaps we may call him St. Vincenzo, certainly not St. Lorenzo. The border of St. Louis' *pluviale* shows the embroidered figures of some prophets (Abraham, Jeremiah Isaiah), the tunic of the Diacon a group of the Pietà, the same subject which Zenale in 1494 had depicted for the confraternita di S. Maria della Passione.

The martyrdom of St. Sebastian in the Musée Jacquemart Andrée in Paris is stylistically closely connected with the Detroit picture. It shows a predominant influence by Bramante and a remarkable knowledge of antique art, which is not surprising in a man who was considered by his contemporaries to be an authority on antiquarian scholarship.<sup>17</sup>

The portraits which are inserted in some of Zenale's works justify our giving him special consideration as a portrait painter. Herbert Cook<sup>18</sup> once dedicated an article to this subject. But all the single portraits he tried to attribute to our painter have in the meantime found other attributions. Once I suggested myself that the profile of Andrea Novelli, bishop of Alba, in the collection of prince Borromeo in Milan might have been painted by Zenale. When I had the opportunity a few years ago to re-examine the original, I became convinced that the old attribution to Ambrogio Borgognone was correct. The coloristic character of this beautiful

<sup>16</sup>Lionello Venturi, *Pitture Italiane in America*, 1931, pl. 327.

<sup>17</sup>A. Garovaglio, *L'Urna del suddiacono Valperto*, *Archivio Storico Lombardo*, XVI, p. 182. F. Malaguzzi Valeri, *Pittori Lombardi del Quattrocento*, 1902, p. 66.

<sup>18</sup>H. Cook, *The Burlington Magazine*, 1904, p. 199 fol.

painting is decidedly Borgognone's. But there exists a bust of a boy, formerly in the collection of Baron Michele Lazzaroni, later in the Aquavella Galleries in New York and now in a private collection (Fig. 11), which has been recognized by Adolfo Venturi as Zenale's work: red coat and cap, a *stola* of brownish brocade, head and bust solidly imposing like the Saints in the Treviglio altarpiece. This fascinating portrait probably should be dated about 1500.

## II

Among the papers left by the late Senatore Luca Beltrami to the Castello Sforzesco there are copies of some documents concerning our artist. Due to the courtesy of Prof. Giorgio Nicodemi and Dr. Costantino Baroni I am able to publish the text for the first time:

ARCHIVIO NOTARILE MILANO  
ROGITO SIMONE FAGNANI — 1487, 28 FEBBRAIO  
TESTAMENTO DI GIOVANNI DE ZENALIS

Ego M<sup>ro</sup> Johannes de Zenalis da Treviliis filius quondam domini Zanis p. r. p. s. Tegle (Porta Romana, Parrocchia S. Tecla) Mediolani.

Item volo quod per omissis infrascriptum heredem meum post meum decessum vendantur et vendi debeant omnia et singula fornimenta apotheca Barbitonsoria ac omnes . . . apotheca mei testatoris. In omnibus autem et singulis meis bonis, rebus instrumentis et juribus mobilibus et immobilibus etc. instituo mihi heredem universalem Bernardum de Zenalis de Trivillio nepotem meum filium Martini fratris mei.

Coll'onere di dare ad Elena de Concorezzo, moglie del testatore "tot ex et de bonis meis immobilibus sitis in infrascriptis p. r. p. s. Tegle Mediolano ubi sum et habito de presenti . . . pro usum suo."

In a second testament dated April 2, 1487, Giovanni Zenale slightly modifies some dispositions concerning the legacies.

ROGITO GIOVANNI ANGELO GALLI — 1500, 30 SETTEMBRE

Domina Hellena de Concoretio filia quondam d. Johannes et relictia quondam domini magistri Johannes de Zenalis de Trivillio et nunc uxor domini Pauli de Tado- nibus p. h. p. s. Babilla intus (Porta Orientale, parrocchia S. Babila) Mediolani fuit contenta et confessa et confitetur se recepisse et habuisse et recipe et habuit domino magistro Bernardo de Zenalis de Trevilio filio emancipato domini Martini p. r. p. s. Thegle Mediolani nepote et herede testamentario infrascripti quondam domini magistri Johannis presente et hanc confessionem stipulante et recipiente et dante et solvente ibidem presentialiter realiter et vere . . .

. . . libras quadraginta imp. bone monete Mediolani currentis. Et hoc pro plena et completa solutione et integra satisfactione unius legati alias facti per dictum domi- num Johannem in eius testamento dicte domine Hellene de florenis XL valoris soldorum triginta duorum imp. pro floreno in anno temporis preteriti ab hodie retri (?) rogato per d. Johannem Franciscum de Castilione notarium Mediolani anno et die . . .





FIG. 10. BERNARDO ZENALE: ST. LOUIS OF TOULOUSE AND A ST. DIACON  
*Collection of Mrs. Ralph Booth, Detroit*



FIG. 11. BERNARDO ZENALE: PORTRAIT OF A YOUTH  
*Private Collection, New York*

ROGITO NOT. GIOVANNI ANTONIO DAIBERTI IN TREVIGLIO — 1503, 3 MARZO.

Patti tra i presidenti e rettori della fabbrica della chiesa di S. Martino in Treviglio e m<sup>ro</sup> Benedictus de Canzolis fil.d. Michele, abitante in Treviglio.

1) M<sup>ro</sup> Benedetto tenuto a proprie spese e con propri legnami "facere et construere omnia legnamina pro ligando organum quod de presenti construitur pro ecclesia S. Martini," cioè tutto quanto "opportuna sunt et expedientia intra capsam et voltam capse dicti organi, juxta designum factum in sacrestia dicte ecclesie per magistrum Bernardum de Zenallis," nel quale "laborerio intrans duo Angeli intaliati tenentes unam coronam insignie comunis Trivillii duo radia cum quattuor piscibus griffonis, duos cherubinos, delphines quattuor, quattuor colonette cum capitellis bassis et pedestalis intaliatis, duo media colonette architrabis et alia intra voltam capse, que omnia sint intaliata et bene ordinata." Inoltre detto M<sup>ro</sup> Benedetto, coi legnami forniti dalla fabbrica, è tenuto a "facere cornisonum et architrabem incornisatam pro capsam dicti organi. Item cornices grossas pro pozolo dicti organi et mesolettas opportunas intaliatas pro dicto pozollo." Opere da eseguire "perfecisse circa festum penthacostam prox. futur."

2) I detti presidenti e rettori pagheranno a M<sup>ro</sup> Benedetto L. 69 imperiali "et illud plus quod declaraverunt M<sup>ro</sup> Bernardus de Zenallis et M<sup>ro</sup> Bernardinus Butinonus, qui finito opere debeant illud examinare diligenter et declarare si eis videbitur aliquid esse dicto M<sup>ro</sup> Benedicto ultra dictas libras 60" etc.

3) Sborsano i fabbricieri L. 20 imp., il residuo a opera finita.

(Among the witnesses are Zenale and Butinone)

ROGITO GIOVANNI ANGELO GALLI — 1506, 31 Gennaio

#### JESUS

Imbreviatura mey Johannis Angeli de Gallis filii quondam domini Nicolini porte Verceline parochie S. Marie ad Portam publici Mediolani notarii.

In nomine Domini. Anno a nativitate Eiusdem millesimo quingentesimo sexto indicatione nona, die sabbati ultimo mensis Januarii.

Dominus Aloisius de Prato filius domini Johannis quondam porte Horizontalis parochie S. Petri ad Ortum Mediolani, ad petitionem mey notarii stipulantis nomine et vice et ad petitionem et utilitatem magistri Bernardi de Zenalis de Trevilio filii emancipati domini Martini porte Nove parochie Sancti Bartolomei foris Mediolani etc. fuit confessus se recepisse etc. et quod recepit a suprascripto domino Bernardo libras centum imperiales bone monete Mediolani et hoc pro solutione illarum librarum centum imperialium debitarum per suprascriptum dominum Bernardum ipso domino Aloisio pro termino mensis Junii proxime preteriti occasione pretii certorum bonorum immobilium sitorum in dictis porta Nova parochia Sancti Bartolomei foris, de quibus in istrumento superinde confecto rogato per me notarium infrascriptum anno proxime preterito die . . . continetur, computatis libris XLVII imperialibus alias numeratis per dictum magistrum Bernardum dicto domino Aloisio et omnibus aliis solutionibus etc.

renuntiando etc.

promittendo etc.

Actum ad banchum mey notarii infrascripti situm in porta Vercellina parochia Sancte Marie ad Portam Mediolani, presentibus Conradino de Zadiis filio domini Antonii porte Vercelline parochie Sancte Marie ad Portam Mediolani et Thomaxio de Legnano filio

quondam Christophori porte Cumane parochie Sancti Protasii in Campo foris Mediolani notarius, Testes dominus presbiter Bernardinus de Messalia filius quondam domini Johannis porte Vercelline parochie Sancte Marie ad Portam Mediolani intus, Dominicus de Valle filius domini Christophori porte Cumane parochie Sancti Carpofori et Franciscus de Medicis filius domini Andree porte Nove parochie Sancti Protasii ad Monacos Mediolani omnes idonei.

ROGITO GIOVANNI ANGELO GALLI — 1517, 1 DICEMBRE

Dominus Bernardus de Zenaliis de Trivillio filius quondam Domini Martini p. N. p. S. Bartolomei foris Mediolani, voluntarie etc. investivat et investit nomina locationi et ficti libellarii usque in perpetuum duraturi salvo ut infra ad benefaciendum etc.

Dominum Firmum de Aprilis filium quondam domini Martini habitantem in loco de Trivillio . . . suo nomine proprio et item nomine domini Maffioli fratris sui . . .

Nominative de petria una terra boschi iacenti in territorio de Cadivate glare . . . ubi dicitur ad Pozolum . . .

Item de petria una terra buschi iacente ut supra ubi dicitur ad Pozolam . . .

Item de petria una terra seu buscheti in territorio de Trivillio ubi dicitur in via de Cadivate . . .

Pro ficto bonorum superius locatorum omnia anno durante presenti locatione librarum novem et soldum octo.

Actum in banchum notarii in etc. . . .

We learn from these documents that the apothecary Giovanni Zenale in his testament of February 28, 1487 (Codicil April 2, 1487) had named general heir his nephew Bernardo, son of his brother Martino. Giovanni died at the latest in 1499, because on September 30, 1500, his ex-widow Helena de Concoretio was already the wife of a certain Paolo de Tadoni. Bernardo had to pay her at the mentioned day a legacy of 40 Lire. The artist in 1485 as well as in 1490 had resided in Treviglio, his native city, but in 1500 we find him in Milan, Porta Romana parrocchia S. Tecla, living, probably, in the house left to him by his uncle Giovanni. On January 9, 1506, Zenale bought another house in Milan, Porta Nuova, Parrocchia S. Bartolomeo foris. He also owned land in Cadivate near Treviglio, which he rented for 9 Lire, 8 Soldi a year, giving the investiture on December 1, 1517, to a certain Firmo de Aprilis and his brother Maffiolo. Considering all these facts we must assume that Zenale was a wealthy man. Bernardo's father Martino was still alive in 1506, because the son in the document is called "filius emancipatus domini Martini"; but in 1517 the father was already dead, because Bernardo is called "filius quondam Martini."

The documents make us believe that Zenale in his later years had dedicated himself more to architecture than to painting. In 1514 the *fabbriceria* of S. Maria presso S. Celso paid a certain amount for works he had done before. In 1519 he was elected architect of the cathedral in Milan and



ordered to make a model of the building. After Omodeo's death in 1522 our artist even became Architetto Generale della Fabbrica, the chief architect of the cathedral. During the years 1520-1523 Zenale repeatedly was consulted from Bergamo: once for the model of an altar, made in copper for the cathedral, another time about the construction of the apse of the church S. Maria Maggiore. Because of the artist's illness on November 25, 1525 the *fabbriceria* of S. Celso had a meeting in his house in parrocchia S. Tecla in order not to miss his council.

Zenale's name appears in the necrology of the city of Milan on February 10, 1526, with note of his age as 90 years. His residence this time is given as parrocchia S. Galdino in Porta Romana. Should this indication of his age be correct, the artist's father Martino (who was still living in 1506) must have reached at least 95 years. Zenale himself would then have assumed the task of Architetto Generale of the Cathedral at the age of 86. All this is not impossible certainly, but somewhat strange. It is also quite surprising that during his last illness at the age of 90 Zenale should have changed his residence. A re-examination of the original documents, which is impossible at present, will reveal whether all these documents really refer to one and the same person.

Beside this questionmark there is no longer any uncertainty about Bernardo Zenale, especially about the painter. With remarkable consistency he developed his personal style in paintings which presumably are spread over four decades. There are no turbulent inner struggles, but a quiet self-consciousness, a wise self-limitation in the development of his personal artistic aims. Bernardo Zenale, the master of solid construction and calm beauty, is one of the best representatives of Lombard art in the late fifteenth and early sixteenth centuries.

#### A FRAGMENT BY MANTEGNA A PROBLEM IN RECONSTRUCTION

BY FRANK JEWETT MATHER, JR.  
*Princeton University*

When I was engaged with the pleasant task of preparing for the press the late Dr. J. P. Richter's manuscript for the *Catalogue of the Cannon Collection* (Princeton University Press, 1926), I came upon disquieting

information concerning No. 41, "School of Mantegna, Madonna and Child" (Fig. 1). A little St. John who originally faced the Virgin and her Babe had been "painted out by an early restorer," presumably because the Giovannino was too badly injured to show.

This news increased misgivings which the picture had already evoked. I had of course already noted that the Madonna was gazing much too intently at nothing in particular, while the Bambino was delivering what looked like an uppercut at the flower he was ostensibly plucking. If a little St. John had been painted out, then the growing flowers which replaced him must have been painted in. Moreover Dr. Richter's "early restorer," to judge by his work, could be no earlier than the great Cavenaghi who had put pretty nearly all the Cannon pictures in order. The situation would bear looking into.

So I asked Dr. A. E. Bye, our skilful staff restorer, to try a weak solvent on the background at the right. The results were at once gratifying and embarrassing (Fig. 2). A mere wipe with turpentine brought out the little St. John, damaged not too badly, but for too good measure it also brought out at the upper right a hideously scoured head of a male Saint, probably a St. Joseph, with a tremendous beard touched in with a freedom which made it certain that the beard was an addition by some poor baroque painter who wished to give the Saint, originally smooth shaven, as is usual with Mantegna, greater dignity. From the restorer's point of view, by the customary stippling, the little St. John could be made fairly presentable. To do so would explain the Christ Child's gesture, as at once a greeting to his cousin and an attempt to seize the scroll on the reed cross with the inscription. Plainly that amount of restoration was indicated.

It was otherwise with the repellant St. Joseph. To make him presentable meant complete repainting. A test of the background at the upper left showed there was no head there balancing St. Joseph's. Indeed the presentation of the Madonna in profile excluded the possibility of a symmetrical composition of upright form. Thus it became clear that what we had was a fragment — the left-hand part of an oblong composition which had included at least three more figures<sup>1</sup>. The benignly intent gaze of the Madonna must have met that of a praying donor whose head and shoulder appeared in profile above the lower margin of the missing part of the picture. Above the donor there were certainly two or three saints, one neces-

<sup>1</sup>The uneven condition of our fragment is undoubtedly explained by the deterioration of the whole composition from right to left, the extreme left (the Madonna and Child) remaining in the best condition.



FIG. 1. MANTEGNA: MADONNA AND CHILD  
(Background Repainted)



FIG. 2. MANTEGNA: MADONNA AND CHILD WITH ST. JOHN AND ST. JOSEPH  
(Repainted Background Removed)

*Museum of Historic Art, Princeton University*



FIG. 3. MANTEGNA: MADONNA AND CHILD WITH ST. JOHN (Present Condition)  
*Museum of Historic Art, Princeton University*



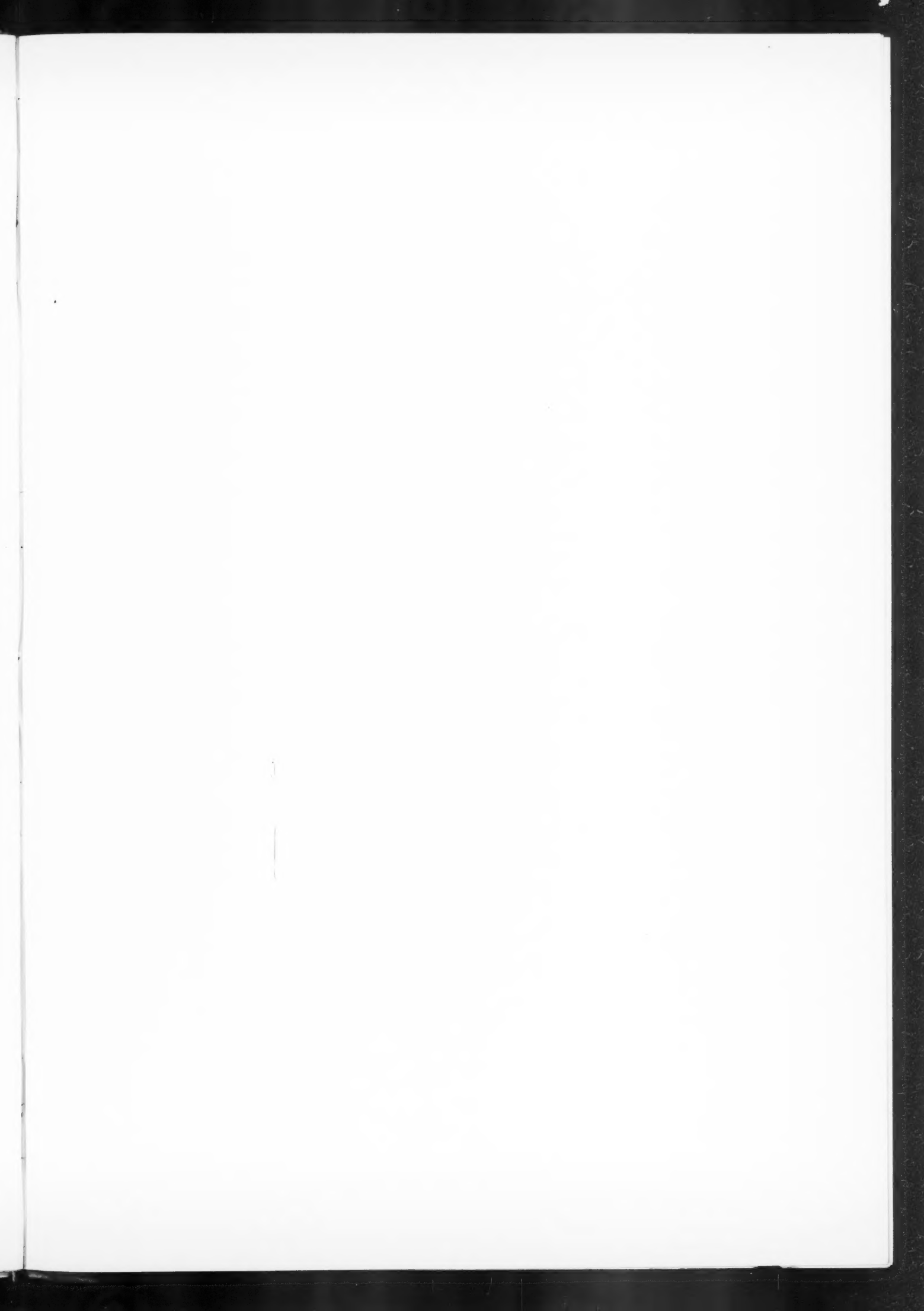
sarily in profile or nearly so, balancing the posture of the Madonna in our fragment. The composition must have been, in reverse, about that of the Pourtalès Giambellino in the Morgan Library.

We now had the photographic evidence for a rather important conversation piece, by Mantegna or at worst from his *bottega* and certainly designed near the end of his life, for the Child in the Cannon picture is plainly related in its vigorous motive to the Bambino which Mantegna designed for the Holy Family in fresco, in his funerary chapel at Mantua. All this was very simple, as it has been very simple to present the archaeological evidence in this little article. But it wasn't simple at all to decide what to do with the canvas as it was after Dr. Bye had ably applied the turpentine.

There were several possibilities, of varied appeal. In the heyday of Dr. Bode and Professor Hauser it might have seemed a duty to make a complete restoration of the original picture on the basis of archaeological research. It would only have been necessary to rub off St. Joseph's beard, repaint his head completely, replace the missing portion at the right with a new canvas, fill it with the head of an adoring donor and with two or three saints, who could readily be borrowed from other pictures by Mantegna — all this with the sound warrant of the reconstruction of a fossil skeleton from a moiety of his bones. Dr. Bye's skill, if not his conscience, would have reached to the task, but on reflection such perfectionism seemed far too Hohenzollern to be indulged in the well advanced twentieth century.

Our austere sister museum, The Fogg, would probably have shown the fragment as such, with some charitable veil of stipple over the visage of St. Joseph, whose great beard would have had to be ruthlessly sacrificed. But at Princeton we are somewhat tender minded. I simply hadn't the courage to show to my rare visitors anything so ugly, and, not having the great resources of the Fogg, I couldn't afford to keep even a "near" Mantegna in study storage. So I compromised, went half-way with the "early restorer," requested Dr. Bye to stipple the little St. John sparingly, and to cover St. Joseph with something that would clean off easily (Fig. 3). So if posterity feels I have done wrong in presenting the complete evidence rather in this magazine than on our gallery walls, why posterity has only to put five cents worth of turpentine in skilful hands, and the whole truth will once more appear in its rather ugly nakedness. By such casuistical devices we have managed at least to salvage a charming motive from a mostly lost picture, which I believe to be a Mantegna.

Dr. Richter, who cautiously regarded it as a School piece, kindly permitted me to add a dissenting note at the end of the Cannon Catalogue (p. 56). Whether one regards this canvas as a Mantegna or as a studio product depends upon his feeling about a number of Mantegnesque pictures, all late works, which are generally regarded as School pieces. It seems to me that they may quite as well indicate a relaxation of style in a very old, rather poor and much discouraged painter. The movement towards Renaissance urbanity must have been bewildering and distressing to an artist of Mantegna's kind. He had dominated all Northern Italy only to see such devoted imitators as Gentile and Giovanni Bellini repudiate him. One may imagine him as a sort of exalted Meissonier tragically confronting the new generation of Manet, Degas and Renoir. Meissonier could stand it because he had shrewdly capitulated his success. Mantegna had done nothing of the sort. He lived on in poverty and, in his last years, in neglect. All this could easily cause some relaxation of that metallic incisiveness which had made his fame. I feel there is evidence of such relaxation in the allegories which he made for Isabella d'Este. Such relaxation may be partly unconscious due to failing strength and eyesight, partly conscious as a tardy and grudging concession to the sweet new style. It should be recalled that when the conversation piece represented by the Princeton fragment was painted Mantegna was over seventy years old, and that such spectacles as the times afforded were simple magnifiers and did nothing to correct astigmatism. It is true that with poorest eyesight a well trained artist will do wonders — witness John La Farge and Homer D. Martin almost yesterday. It is also true that weakness of hand and eye will produce the disintegrating, yet singularly effective, results which we note in the latest Regent pictures of Frans Hals. Similarly whoever painted our Madonna capitalized, in a tenderness unusual in Mantegna, a style more relaxed than that of Mantegna's maturity. The quality of the well preserved portions of our picture is exquisitely expressive — the Madonna's head and most of her drapery and most of the drawing and construction of the Bambino. All this seems to me well beyond the capacity of the paid assistants who made the mass of late Mantegnesque pictures. Here I am depending upon intuitions of quality, and not arguing. If I am right about this fine fragment in the Cannon collection, a restudy of what are listed as late *bottega* pieces is in order.





VITTORIO CRIVELLI: MADONNA AND CHILD AND ANGELS  
*Formerly Benson Collection*



## A MADONNA BY VITTORIO CRIVELLI

BY R. LANGTON DOUGLAS

*New York City*

Like other admirable artists, such as Leandro Bassano and Domenico Tiepolo, Vittorio Crivelli's reputation has suffered because he happened to be closely related to a great master, and to bear the same patronymic. An artist who comes into the world with such a handicap is destined from the outset to suffer two grave injustices. In the first place, his kinsman's worst pictures, as well as some of the inferior productions of the great master's pupils, will be dumped down at his door by lazy or incompetent critics. In the second place, he is apt to be regarded as a mere imitator and copyist of his more famous kinsman; and the personal elements of his style will, in all likelihood, be overlooked or undervalued. And this is what has happened in the case of Vittorio Crivelli. As I shall presently show, Vittorio's personality differs entirely from that of his elder brother. Psychologically, a great gulf separates them. And this deep difference reveals itself in their works, to those who have eyes to see.

Very little is known of the early life of Carlo and Vittorio Crivelli. It is certain that they were both of Venetian origin; for, in the inscriptions on their signed pictures, each of the two artists describes himself as a Venetian. It is more than probable, too, that they were brothers, as it is recorded that the father of each of them bore the name of Jacopone. The only other fact that we know about their early lives is that Carlo, in the year 1457, was convicted of a grave offence against the wife of a sailor.\* This incident is of some importance, as it cannot be doubted that it affected the whole of the future lives of the two brothers. After that date, there is no record of them in Venice. It seems likely that, as a result of this unpleasant incident, Carlo left Venice, with his brother, to escape the vengeance of the injured husband.

It is not until several years later that we again hear of the Crivelli. They are living in the Marches; and they have acquired, it seems, a large clientèle in the towns and villages of that region. Like "William Shakespeare, Gent." of New Place, Stratford-on-Avon, and Cecco Angiolieri, the sometime disreputable poet of Siena, Carlo Crivelli, after a disorderly early manhood, succeeded ultimately in gaining a position of great respectability. He won for himself the honor of knighthood, thus attaining the coveted goal of so

\* It was my late friend, Dr. Ludwig, who discovered the document relating to Carlo's trial for this offence. See Ludwig, *Jahrbuch der Preussischen Kunstsammlungen*, XXVI, 1905, Beihaft, p. 4.

many worthy citizens since his day. His brother Vittorio, too, gained wealth and fame as a painter in the Marchigiana.

If we wish to discover where they received their training as artists, we must look at such early works of Carlo as his *Madonna and Child* at Verona. We are at once struck by their similarity to the paintings of contemporary artists of the school of Padua, the pupils of Squarcione. In their general design, in their representations of the Holy Child and the attendant angels, in the decorative details of the composition, they point to the conclusion that Carlo and his brother learnt their art in Squarcione's school.

It has been surmised that in his youth Carlo was a pupil of Giambono of Venice, and that he was also influenced by Flemish painters and the Catalan followers of Rogier van der Weyden. But there are few traces of direct Venetian or Flemish influence in the works of either brother; though from the Catalan painters they may have borrowed some of the decorative adjuncts of their style. It is certain, in fact, that the school that they founded in the Marches was originally an offshoot of the great school of Padua. But, in its essence, their style was peculiarly their own. Like the Sienese, they had evolved a marvellous technique. The pictures that they made had a surface like ivory; and they are in as good a state today as they were when they left the artists' studio, provided that they have not been ill-used and have not suffered some accidental injury. Like the artists of the early school of Siena, too, they were masters of linear design; for they held the conviction that a graceful, sinuous line, in a well-balanced calligraphic composition, was the chief goal to be aimed at in painting. To a beautiful arabesque, the Crivelli added minute details of still life; and they made their works resplendent with decorative elements such as gold, and flowers, and fruit. Like the Sienese, their paintings resemble in their decorative appeal the works of the great illuminators. Their most obvious quality is a hieratic sumptuousness. Their works recall to us the vision of a sanctuary of some great church. We see the altar aglow with the light of candles, and the gleam of burnished candlesticks. Above it, and on either side, are brightly-colored flowers. We catch the faint glamor of a golden dossal, whilst through the incense-laden air we hear the distant song of the Magnificat.

There are, however, certain fundamental differences between the two brothers which become clearer when we study their works more closely. It is certain, as I have said, that Vittorio Crivelli was a more gracious personality than his brother. Carlo Crivelli earned immortality as the creator of a new style in painting. But he seems to have possessed a sinister tem-

perament; and he often chose for representation unusually bizarre and revolting types. The children that Vittorio paints are both more human and healthy: his old men are more decorative and more dignified; whilst his Madonna at Torre di Palme, the central panel of a great polyptych, is one of the loveliest creations of its school and period. We recognize, too, more order in the designs of his chief compositions, a more definite schematic arrangement.

Moreover, behind this schematic arrangement, we find sometimes a mystical significance which brings his work closer to those other masters of linear design, the early Sienese, as well as to such great religious painters as Fra Angelico. His Madonnas are pensive, melancholy, full of forebodings. But, more than that, when he set out to paint the most beautiful of his smaller works, the signed *Madonna and Child and Angels*, once in the Benson Collection, he chose, for the schematic basis of his design, something which is full of deep, mystical meaning: he chose the St. Andrew's Cross. Thus, throughout this work, there is a *leit-motif* of pain, whose undertones can be heard beneath all the springtide joy of the angels' song.

This fine picture from the Benson Collection is not disfigured by any of those unpleasant types that we find in some of Carlo Crivelli's most important works. It appeals to our deepest feelings. It speaks to us of the mystery of the Incarnation.

Vittorio Crivelli has been characterized by the greatest living critic of Italian painting as "a close imitator of his brother." This short note is written with the object of showing that he was more than a mere copyist, that he has something to offer us that we are unable to find in the works of his more distinguished brother. Leonardo da Vinci tells us that he regarded painting as the representation of a vision — a vision that had its origin in the mind of the painter. Vittorio Crivelli had his own personal visions; and he was able to give them adequate representation.

## A NEWLY FOUND AMERICAN PAINTER

BY WALTER PACH  
*University of Mexico*

Recently, in these pages, I spoke of the special appropriateness of discussing an important French picture in a magazine entitled *ART IN AMERICA*, the reason being that the work in question had been for a very long time in an old American collection; it therefore witnessed the already considerable history of art appreciation in the United States.

Today, while it is still of art in America that I want to speak, it is no longer of art in our own country. This is not simply in order to recall the fact that America is a bigger place than the United States, but because there is a very special interest for us in the Mexican painter whose work is presented here for the first time in any publication.

A single glance at the reproductions tells that he would be unimaginable on our side of the Rio Grande; and the more one knows of the great country where his life was spent, the more profoundly he tells of the genius of its soil, or let us say of aspects of the Mexican genius, for here is neither the terrible drama of the ancient time nor the prodigal wealth of Colonial builders, carvers and gilders. It is the new humility before nature, the new frankness and sense of reality of nineteenth century Mexico that is here.

Though he is so perfectly Mexican, those terms which I have just applied to him still seem to me eminently in place as describing the qualities of great numbers of the "primitive" portraitists of our own country. The latter spoke English; Hermenegildo Bustos, the artist we are to consider, spoke Spanish. But our painters were not Englishmen, and Bustos was anything but a Spaniard (on the back of his self-portrait, he specifically designates himself as 'Indian'); but the connection between the pictures painted on both sides of the border is that they are all American. And so we have one more demonstration of the thesis consistently upheld for many years by Diego Rivera: that the New World is essentially one place — and one whose special need is greater recognition of its own tradition and its own genius.

Those last words would probably have had a pretty awesome effect on Hermenegildo Bustos, had he ever heard them spoken about himself. His whole life was spent in a village, and every work of his bears out the word "aficionado" he invariably adds after his signature. It means "amateur" or "dilettante" — but in the etymological sense of both the French term and





FIG. 1. HERMENEGILDO BUSTOS: PORTRAIT OF A PRIEST  
*Collection of Señor Orozco Muñoz, Mexico City*



FIG. 2. HERMENEGILDO BUSTOS: LADY IN WHITE  
*Collection of Señor Orozco Muñoz, Mexico City*



FIG. 3. HERMENEGILDO BUSTOS: SELF-PORTRAIT

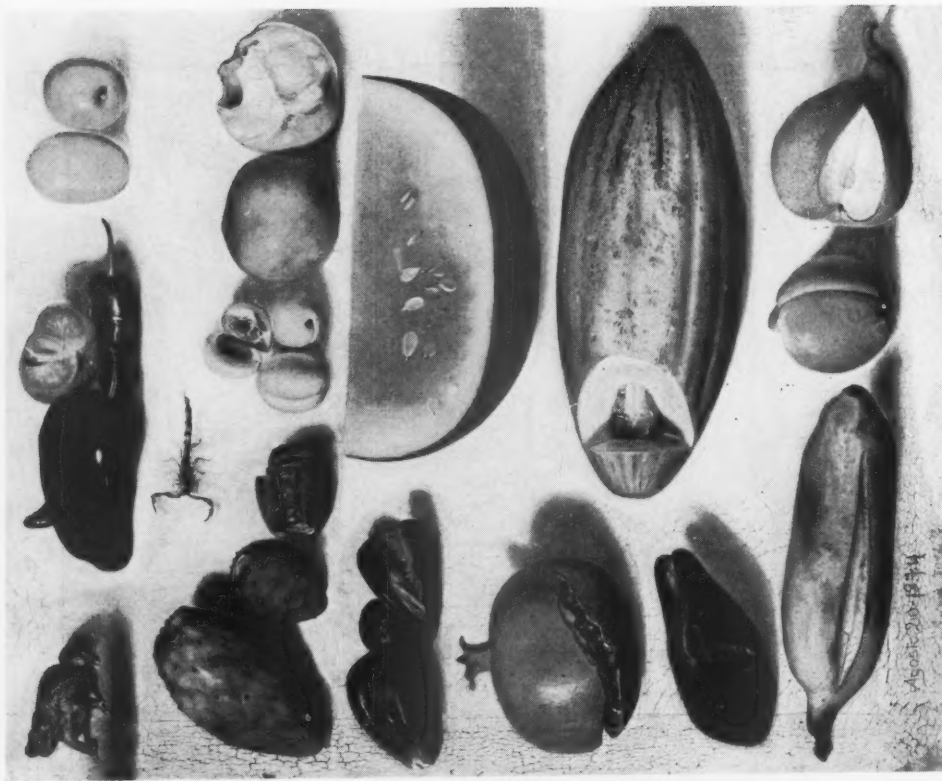


FIG. 4. HERMENEGILDO BUSTOS: STILL LIFE  
*Collection of Señor Orozco Muñoz, Mexico City*

the Italian one: he paints for the love of painting, for the delight of it; and though he insisted that his pictures be paid for (at the most humble prices — often less than a dollar apiece) he evidently wanted to class himself outside the ranks of the "professionals" of art, those who had studied in schools. In early youth, he had attempted to get some instruction, but having been ridiculed by the other students at the academy, he went back to his country place and worked out his art for himself.

A few books on the use of oils and the grinding of colors (which he prepared himself, like the painters of ancient times), and the sight of such art-works as are found in every town of Old Mexico, supplied his whole technical background. Otherwise he was a self-made artist in the most literal sense of the term, completely isolated from all movements and influences; the work before us is an absolutely direct expression of a seeing of the world. It is indeed uninfluenced by the demands of his clients: if the good people of his village in the State of Guanajuato made any demands (and one feels sure from his testimony that they were indeed good people), he could afford to follow his own ideas, for his simple needs were supplied by a job he held throughout his life at the church of his parish.

Moreover, for the luxuries of life, he had another source of income: he was the ice-cream seller of the town. Indeed he was the manufacturer, for during the brief period of cold weather, he would gather the snow from the broad leaves of the maguey plants and, burying it in a deep hole with layers of straw to protect it from the sun, he had enough to last through the summer. With the methodical exactitude which caused him to note on the back of many portraits not only the subject's family connections by parentage or marriage, but also the height of the sitter — down to a small fraction of an inch — he kept a record of daily events, and among the happenings there often appears an entry of the number of quarts of snow he had gathered for his trade of the following summer. At that time, thriftily intent on keeping his business before the minds of customers, he would circulate through the streets calling out the names of the fruit juices he used for flavoring. If a stranger, attracted by his appetizing list, enquired for the ices he was advertising, Bustos would supply his own address and say, "You'll find my wife there: she serves the ices."

In forming an opinion of the art before us, details as slender as the one I have just given are not without importance. I shall not attempt anything like a biography of the painter. That pleasant task belongs to Mexican writers, or rather to one among them, señor Francisco Orozco Muñoz, to

whom I owe not only the information I have as to Bustos, but my entire acquaintance with his work. In fact, barring a few pictures still in the hands of the families for whom Bustos worked, the whole of his output is in the collection of señor Muñoz.

A compatriot of the artist's (which is to say a native, also, of the State of Guanajuato) the profound art studies of señor Muñoz prepared him, during twenty-three years of residence in Europe, to realize the importance of Hermenegildo Bustos when chance brought the writer-diplomat upon the track of the village painter. He soon came to feel that the work of Bustos should be brought together and kept together, so that its ensemble might offer a true representation of the artist and of the significant — the essentially significant phase of Mexico that he reveals to us.

The briefest notes on his career must suffice, for the present. José Hermenegildo Bustos was born in 1832 and lived until 1907. Even the great city of Guanajuato, the capital of the State of the same name, is still but little touched by the modernism which has so much transformed the City of Mexico; and during the lifetime of Bustos, his little town was very "Old World" indeed. And as time passes without leaving much trace in such lovable backwaters, so in the art of our painter, the changes wrought by time are gentle ones, and not to be considered in the light which dates throw on the evolution of the restless seekers of Europe.

The earliest known work by Bustos, a portrait of his father he painted when twenty years of age, is already a perfect thing, powerful in characterization and superb in modeling. Two years later, in 1854 therefore, he was to bring forth a masterpiece, the portrait of a priest, here reproduced (Fig. 1). One might think it was the pride and strength of the painter's youth which is expressed in the specially powerful modeling, and in the vigorous rendering of personality. Yet only a few years afterwards, we find him painting the *Lady in White* (Fig. 2) with a subtle reticence, and yet with a profound insight that one might think possible only toward the end of a long life. The note appears again in a drawing of 1887, but here Bustos is indeed fifty-five years old.

His own portrait, painted four years later, has not the strong assertion of form which characterizes the picture of the priest (nearly forty years earlier) but it is a mellower, and indeed more highly evolved modelling of which he is now the master (Fig. 3).

I insist that in our thought about Bustos, consideration of his attitude toward the world is as important as his ideas on technical matters. Thus,



before the self-portrait, which represents his painting at about as high a point of artistic perfection as he ever reached, we may well pause for a moment to consider the five crosses he paints on his coat, three on the collar with his name, and two on his breast. A devout Christian, he also makes a cross at the top of each sheet of paper at the moment when he begins a drawing and he adds another, with this signature, when he has completed the work. There is a connection here with that word "aficionado" he uses in signing: it is no surmise, but a matter of actual knowledge gained from old people who knew the artist, that his "afición," his love of his work, was closely related to his belief that from the first line of the picture to the last, he must work in harmony with his religion. As is usual in Catholic countries, this sentiment was far from throwing any shadow over his naturally joyful disposition; those who remember him speak of his love of singing gay little songs and telling merry tales.

A further effect of his religious spirit is found in his occasional painting of "retablos," those votive pictures so often offered to the churches by Mexicans who have escaped from an illness, an accident, or other dangers.

The chief production of Bustos is, however, in the field of portraiture, and it is by exception that we find him painting two still-life pictures (see Fig. 4). This painting represents the products of his own garden, with a glance at other occupants of that place, like the insect and the toad.

The fruits, arranged in five almost perfectly regular lines, one above the other, seem to state that the painter needs no "art" in composing his image. Nature suffices him, though it would be a captious critic indeed who could imagine the possibility of improving the design of one portrait after another in the series which Bustos offers us. Here, however, he is still under the guidance of nature, as I hope to show through the work which seems to many of us the most beautiful of his career (Fig. 5). Undated, and unidentified by any inscription such as those by which he usually tells the name of his sitter, it has come to be called in the household of señor Orozco Muñoz "La China" (the early Spaniards having related the natives of Mexico to those of China as well as to India).

A monumental composition builds up from the horizontal of the crossed arms, with the admirably observed hands; the broad dark hands which descend from the neck cross each other with a symmetry which might seem excessive were it not relieved by the book, as it carries our glance in the direction balancing that given by the eyes of the sitter. And now those eyes which have earned for the lady her pet name of "The Chinese"; have

they not that inescapable immediacy of observation which we find among ultimate masterpieces of portraiture like the encaustic tablets of the last great school of Egypt, the Fayum panels? Many other effigies by Bustos confirm, indeed strengthen the impression I have just described in the likeness of *La China*; and if as I think, the work of Bustos may really be compared with that of a supreme school of portraitists — one that focussed its attention on likeness and life to the practical exclusion of the “æsthetic” qualities — then I think I have proved my point that Bustos is guided solely by his sense of nature.

A minor confirmation on this score is afforded by his reason for declining, at the end of his career, to sell the two still-lives I have mentioned. They had hung near his bed for thirty years, and as he was approaching the age of seventy-five, he said he would not be able to go and work in his garden much longer, so he needed always to see its fruits within his room.

One other expression of his idea of art brings us to an astonishing coincidence, to which my attention was drawn by señor Orozco Muñoz, whose years in Belgium brought him to a deep love of the country's art. It is practically certain that Bustos was unacquainted with that portrait by Van Eyck, at Bruges, on which the great Fleming placed the words “Als ik kan.” Or, if any reproduction of the masterpiece ever did come under the eyes of our painter, it is still more unlikely that he knew the meaning of the inscription. Yet it is identical with that of the humble device through which Bustos acquaints us with his intention in painting the self-portrait of 1891. On the back of it he has written “para ver si podia,” and the Spanish words, “to see if I could,” tell of exactly the same mentality which has endeared the Flemish words, meaning “if I can,” to the generations which have repeated them so often and seen in them an expression of the humility of very great artists.

We are brought once more to the difficult question of the “Primitives.” Was Van Eyck a primitive? His supreme, almost miraculous perfection of handling denies any rightness to the term if it is used in its relation to technical matters, yet the fact that the word has been applied to him and to others of his type by thousands of people well aware of the greatness of such men is proof that “Primitive” has another sense. It denotes that elemental consideration of first-things-first which we find at the basis of the schools we rate the noblest. If the simple painter of the Mexican village is not to be associated further with Van Eyck, the direct inheritor of the Gothic tradition which gave to Christian Europe its highest expres-

sion, the attitude toward life and character evidenced by the words, and even more by the works of the two painters, must convince us that they are if not of the same stature, at least of the same family. In passing, we may recall that if Bustos is further in time from the ancient art of Mexico than is Van Eyck from the Gothic art of Europe, the word Indian which, on the same self-portrait, we have seen Bustos applying to himself, is there to tell us that he is of the race which gave to the world the prodigious art of the Toltecs, the Aztecs, the Tarascas (who lived in Guanajuato), the Totonacs, and the Mayas.

A few words on technical aspects of the art of Bustos must not be omitted. To begin with, the drawings are to be regarded as independent of the paintings: Señor Orozco Muñoz has never found a drawing of the same subject as any of the paintings. Among these, an unfinished work gives the clearest evidence that the practice of the artist was to underpaint in monochrome, or with slight color, and then to obtain his carnations and other tones (sometimes of exquisite subtlety, sometimes very brilliant) by glazing. I am, by nature, slow at accepting a conclusion of this kind, but close observation of the parallelism between the one unfinished picture and the rest leaves no doubt in my mind as to Bustos' method.

The pictures are usually quite small, say four by five inches, or even less at times. Again the majority of them, particularly the small portraits, are on metal, sheets of tin plate as a rule, though he sometimes uses wooden panels and his occasional large paintings are on canvas. A curious but by no means inharmonious note is produced by the gold paint which he invariably uses to represent gold, in a ring, a brooch, on the binding of a book, etc. In dating his pictures, he frequently mentions a month and even a day, doubtless the one on which the work was finished, for everything inclines one to the belief that each of these pictures occupied the painter for considerable periods of time. A minor reason for this belief is that, living seventy-five years as he did, and working with a delight of which every one of his pictures is eloquent, his output was by no means large. Señor Muñoz estimates his total production as not much more than seventy paintings.

Bustos, though isolated from the other Mexican painters of his time, is far from being unique. The national love of pictures is supported by the very widespread talent for painting (Samuel Ramos, one of the most eminent Mexican scholars, speaks of painting as the chief expression of his land today). So that in the time of Hermenegildo Bustos, there were many

artists, self-taught like himself, or the pupils of other local men, who painted the people and scenes around them. Doubtless many readers of these lines are familiar with the admirable book published by Roberto Montenegro on the popular painters of Mexico; I cordially recommend it to any who have not come on it so far. And one reason for this advice is that I am convinced — not only from study of the book but of considerable numbers of originals not reproduced therein — that Bustos is the finest of these artists. And that is saying much, I believe, for the work of many of them is rich in charm and impressiveness.

Finally, recalling once more the "Primitives" of our own country, one is forced to attempt some estimate of the value of these arts — which form one art. Let us omit such among the paintings as affect us by mere quaintness, the naïveté, of men who, had they undergone an academic training, would have succumbed to the dullness, the insipidity whose pall envelopes nearly all of modern School work. Though we get a moment's enjoyment from the candor of such artists, and though their very lack of skill in going on to full naturalism and finish frequently offers us genuine values of design and authentic charm of fresh, unspoiled color, it is not possible to return to such painting in the way one returns, year after year — and the race returns, century after century — to the men rightly called the masters.

But if one thing is sure about Bustos, and others among the best painters of this type, it is that their quality is something utterly different from quaintness. Even the more dignified word naïve is one that we must definitely reject in our thought of him. Such portraits as are here belong to the great tradition of the arts which have thrown light on the enigma of human life. As antecedents for them, I mentioned previously such masterpieces of the past as the painting of Van Eyck and of the school of Fayum. It is always dangerous to compare a modern with the classics: the latter have reached their position after long periods of study by thousands of eager men; the modern may be benefiting by a current of thought unfitted to survive the great waves of feeling which will hurl it against the cliffs formed by the slow piling up of the durable achievement of mankind. I say that such comparisons are dangerous, but that is not saying we must never permit ourselves to make them. Sometimes we are right in doing so.

An English critic of the greatest eminence and a French critic of the most distinguished position have selected (doubtless without influence from one on the other) the same pair of famous portraits for comparison. They are Van Eyck's masterpiece, *The Man with the Pink*, and Fouquet's self-port-



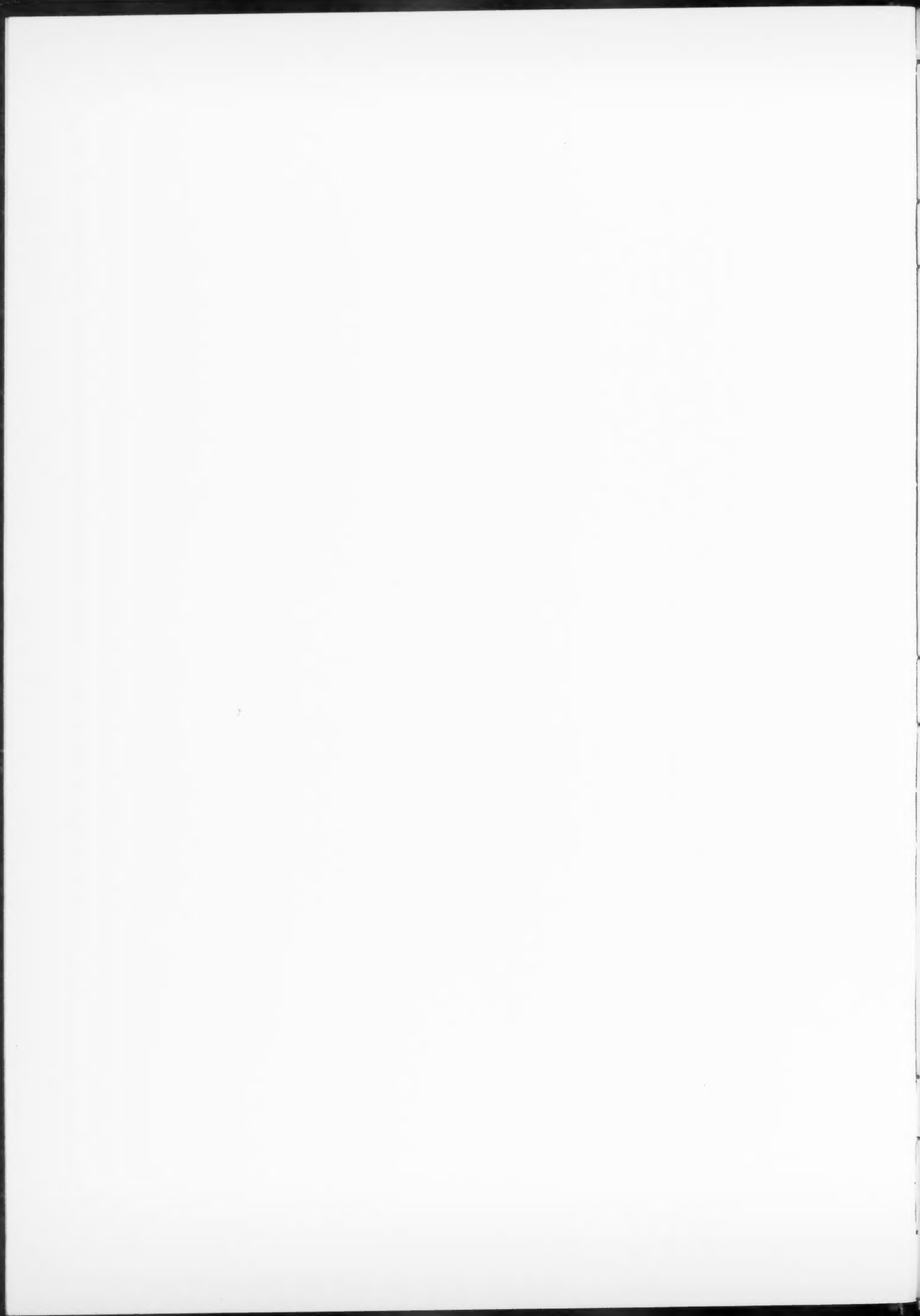


FIG. 5. HERMENEGILDO BUSTOS: LA CHINA

*Collection of Señor Orozco Muñoz, Mexico City*



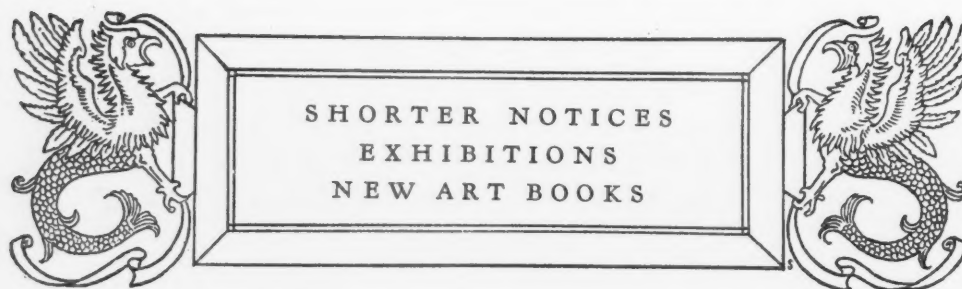
FIG. 6. HERMENEGILDO BUSTOS: PABLO ARANDA, AGED THREE



trait. And Roger Fry and Henri Focillon, with the different background and different approach, agree absolutely as to the superiority of the Fouquet. The Flemish work is unsurpassed in all history, as far as the values of human character are concerned, but the French work swings us along to a sense of harmonies, to a world of form and color, of which Van Eyck is aware to only a very limited degree.

Again in the matter of those Fayum portraits: I am made to think of a conversation between two painters I listened to, many years ago. The younger and more assertive of the two had just returned from Vienna, bringing with him photographs of works in the great private collection there which has, in its dispersal, furnished most of the museums and amateurs with their specimens of the last great art of Egypt. My one friend was almost bellicose in his challenge to show anything equal to these portraits. My other friend would not, however, budge from the scepticism he clearly felt as to the absolute supremacy of the works. The people in them looked out at you with an overpoweringly life-like quality. But, as with Roger Fry and Henri Focillon, the second painter who saw these works — and who realized how their uncanny vitality abolished the intervening centuries — still clung to his demand for the arts which do more than tell of the life of the people represented, which tell of universal as compared with particular elements.

To go beyond such a statement of the nature of the problem would also go beyond the limits which seem to me appropriate for an article on the simple, lovable painter here presented. Yet I may add one consideration more: whatever the merits of the two types of art, *sub specie aeternitatis*, there is, quite distinctly, a value which one or the other has for a given period. Our own time has had a mighty tussle with the "abstract" values, and it seems to be turning again to arts in which expression by concrete images is the dominant. We may be sure that no art can satisfy the world for long which does not have its modicum of each of the qualities. It is enough for present purposes, to recognize in the work of Hermenegildo Bustos certain of the elements which have contributed to the enduring appeal of great painting. In a world as bitterly wracked as is ours today, we may take comfort in this new found accession of strength in the modern period and, I insist, in the field of art in America.



### A BRONZE MORTAR BY AMBROGIO LUCENTI

With the Massarenti Collection Mr. Henry Walters acquired in 1902 a large mortar in yellow bronze with a natural patina.<sup>1</sup> It is of the usual shape for mortars with a tapering cylindrical body. At the top is a projecting molded rim with this inscription between two rows of beads: + ASPICE QUID · STABILIS · POSSIT · CONCORDIA · RERUM · QUE · SOCIATA · JUVANAT · DISSOCIATA · NOCEAT · 1654. There are two handles formed like eagles with spreading wings, one of them grasping in his claws a cord from which hangs a medal. On the medal is the bust of a man and the inscription: INNOCENT · X · PONT · MAX. On the front is a relief of Hygia reclining and giving water in a shell to a serpent entwined about an altar. On the reverse side is a shield of arms, Pamphilij impaling Aldobrandini. About the lower part of the body is an acanthus design. The base has a turned molding and the inscription: AMBROSIO LUCENTI · ROM · FCA : OPUS.

The arms are probably those of Prince Camillo Pamphilij (1576-1655), the nephew of Pope Innocent X. His father was the elder brother of the Pope and his mother the notorious Olympia Maidalchini. Prince Camillo Pamphilij, created a cardinal by his uncle, renounced this dignity to marry the Aldobrandini heiress, Olympia, Princess of Rossano, in order to perpetuate his family. The mortar was no doubt made for them in 1654, only one year before the prince's death.

The maker of this bronze mortar was Ambrogio Lucenti<sup>2</sup> who died in Rome January 11, 1656, in his seventieth year. He was a bronze caster by profession. With Gregorio de Rossi he is famous for casting the bronze columns and angels (after Francesco du Quesnoy) for Bernini's *baldacchino* in St. Peter's Rome as well as other sculptures for Bernini. He had a son, Girolamo<sup>3</sup>, who studied with Algardi and became head of the papal mint in Rome.

This bronze mortar has very little merit in itself. Ambrogio Lucenti was well known as a bronze caster in his own day, although now he is chiefly remembered for his work on Bernini's *baldacchino*. I call attention to this bronze of his in Baltimore because insofar as I know, no original works by Ambrogio Lucenti have been recorded in the accessible art histories of the period. He played a part in his time and now it is possible to see exactly what he was capable of doing when left to himself and not carrying out the work of some more skillful sculptor.

— MARVIN CHAUNCEY ROSS  
Walters Art Gallery

<sup>1</sup>E. von Esbroeck, *Catalogue du Musée de Peinture, Sculpture et Archeologie au Palais Accoramboni*, Rome, 1897, Part II, page 69. Height 13 $\frac{3}{8}$ ", No. 54.656.

<sup>2</sup>Thieme-Becker, *Kunstler Lexikon*, Leipzig, 1929, vol. XXIII.

<sup>3</sup>Forrer, *Biographical Notices of Medallists*, London, 1907, III, page 487.





AMBROGIO LUCENTI: BRONZE MORTAR  
*Walters Art Gallery, Baltimore*



MASTER OF FRANKFURT: CENTRAL PANEL OF A TRIPTYCH  
*Private Collection, New York*

## THE CENTER PANEL OF A TRIPTYCH BY THE MASTER OF FRANKFURT

Two panels, one representing Saint Catherine, the other Saint Barbara, in the Prado Museum at Madrid were published and reproduced by Dr. Max J. Friedländer<sup>1</sup> in 1929 as the wings of a triptych by the Master of Frankfurt. The center panel of this triptych has now been found and is here reproduced for the first time.

Although we do not know the real name of the artist his personality is well established. He was born in the Lowlands about 1460 and settled in Antwerp. The portrait of himself and his wife in the Van der Elst collection painted in 1496 has the coat-of-arms of the St. Lucas Guild of the painters and artists of Antwerp placed at the top of the panel. It also bears an inscription which gives us the date of his birth. His two well-known altars in Frankfurt-am-Main is the reason for his being called the Master of Frankfurt.

Like other painters of Antwerp the master had an atelier in which students and helpers copied the *oeuvre* which he originated and thus supplied the demands made on the workshop by individuals and religious organizations. Of the copies many are still in existence. The lack of freedom in design and a stiffness in execution make it easy to distinguish the original by the master from the copy executed by the *atelier*.

A copy of this type is a triptych which has been in several American collections<sup>2</sup> and which Dr. Friedländer has already recognized as a workshop replica.<sup>3</sup> The wings of this triptych are identical in subject matter to the two panels in the Prado, while the center panel represents the same composition as the panel here reproduced. In the original complete triptych we notice the freedom in design and execution including traces of the original drawing under the pigment. This is naturally lacking in the copy. In the Prado wings and the newly found center panel the master did not completely follow his first idea but made slight changes in small details as he progressed in the completion of the picture. The angel at the left and the Saint Joseph at the right are beautifully modelled and delicately designed in full harmony with the Saints on the Prado wings. The placing and pose of the Madonna and Child show the restraint which religious custom has placed on the artist. However by surrounding them with beautifully painted flowers, the fine still life and other details the painter indicates his own individuality.

The Prado wings are known to have been at one time in the Convent of Santa Cruz at Segovia, Spain. The center panel was likewise in Spain until the end of the nineteenth century<sup>4</sup> and at the beginning of the century was seen by Dr. Friedländer in Berlin.

This triptych by the Master of Frankfurt<sup>5</sup> is a fine example of the art which flourished at Antwerp before the Mannerists became the fashion. It undoubtedly was executed shortly after 1500 when the artist reached the fullest development of his art.

— HARRY G. SPERLING  
New York City

<sup>1</sup>Max J. Friedländer, *Die Altniederlandische Malerei*, Vol. VII, No. 136, pl. 88.

<sup>2</sup>Edward A. Faust, St. Louis, 1917; D. G. Dery Sale, New York, April 14, 1923, No. 144, reproduced.

<sup>3</sup>Max J. Friedländer, *Die Altniederlandische Malerei*, Vol. VII, No. 136a.

<sup>4</sup>Purchased by Sedelmeyer, Paris, in Spain.

<sup>5</sup>Size of Prado wings (each) 79 cm. high; 27 cm. wide. Center panel, height 76.25 cm., width 59.75 cm.

## EXHIBITIONS

### AMERICAN PROVINCIAL PAINTINGS

If one has any curiosity at all, one is led to wonder why the magnificent Halladay-Thomas collection of American art by amateurs and near-professionals of our early, very early, and not so early, days is saddled with the adjective "provincial." Provincial is really an incorrect form of Provencal, dealing with the land of Provence, tributary of la belle France, with its early capital at Aix; its later one at Arles. This, plus the fact that my good friend Pierre Amoroux once threatened to do things to me if ever again I used the word "provincial" or even "Provencal" to designate folk-art and crude things, has set me dead against use of the term. Why must America, with an art all its own, go to France, Flanders and Italy for terms such as "primitive," "provincial" and "artisan" to describe or label the works of its pioneer painters?

The ninety-some pictures shown currently at the Whitney museum are manifestations of American pioneering by pioneers in art. There is effort and struggle evident on some of the canvasses. There is uncertainty, sureness, understanding, attempt — plus the firm determination and the will to do that has characterized American efforts in every line of endeavor.

These pictures need no fanfare. They speak for themselves, in a language their peers in the flesh can understand. If there be any who do not understand them, they, and not the pictures, should be shipped elsewhere.

While the exhibition is largely devoted to portraits, there is a sufficient sprinkling of landscapes, scenes, genre and other paintings to pepper and salt the lot, even to the satisfaction of the late Lord Timothy Dexter of Newburyport. It is a grand exhibition of grand pictures which obviously must represent the winnowing of years, the cream of a vast crop. The hanging is excellent. The catalogue could have been a great deal more definitive. It carries more text concerning the benefactors of the exhibit than about the pictures, yet, it may be presumed, the American Field Service needs no selling after one pays to enter the exhibition. It is a pity the catalogue does not describe more fully the pictures it lists, and that certain of them are not reproduced.

There is an anonymous pastel portrait of James Monroe that is reminiscent of the work of Saint Memin; there is an oil by Edward Hicks of *Penn's Treaty with the Indians* that, for some reason, reminds me of the work of William Blake. A. Arnold's landscape of Coopers Plains is delightfully engaging in its amateurishness.

J. Bradley's *Boy on Empire Sofa* is as befrilled as were the portraits of young royalty two centuries before its time. The portrait of Ebenezer Coffin of Nantucket (wouldn't you know it?) is very good indeed. This portrait, the portrait of Jonathan Hale of South Glastonbury, the Colden Family and Pryse Campbell's "Revolutionary" portraits; the two "wall paper pattern" portraits of Mr. and Mrs. Edwards of Danbury, and others, bespeak the richness of the collection in terms of eighteenth-century portraits. The wall paper pattern portraits are evidence that a near-artist, with plenty of courage and intuition, could draw inspiration from a piece of wall paper from the Blew warehouse and create a portrait with high decorative qualities.

The anonymous portrait of Mr. Carpenter of Shadock, New York, and the anonymous portrait of Mrs. Jenkins of Albany, are akin, in spirit, to Flemish primitive paintings. It is this kind of painting which undoubtedly first led appreciative art and antique dealers to call American paintings of this sort "primitive." The Bugbee family is a diverting series of portraits, done on one piece of board. The artist's original



objective seems to have been to paint all the portraits on one board and then cut it apart. But he did not. And thus the Bugbee family remain together for all time.

Of course there are some children's portraits. One of these is deserving of special mention, if only to draw attention to the fact that the old saw "Ugly babies grow up to be pretty people" had a good deal of truth in it. *Child in Red* pictures as nasty a little brat as I have ever seen. He probably had the temper of a little saint but, as one delightful matron said on first seeing it, "I'd love to have given him a thorough spanking. He looks as though he needed at least one every day." A far abler diagnostician than I has already commented upon the diseases afflicting American children as evinced in the portraits of them still extant. In this exhibition the adenoidal and rickety diseases are well represented.

The exotic landscape, done about 1830 (we wonder if that dating is a pure guess) could have been done yesterday—or tomorrow—by a follower of Dali. Philip Snyder's *Hotel at Schoharie* is a fine example of early American local advertising art. It probably hung in the tap room of the hostelry depicted.

Messrs. Halladay and Thomas are to be congratulated upon the pictures they have collected. One senses that most of these pictures are easy to live with and that they have been lived with. They are compatible with the American scene reduced to its unit, the home. These pictures, too, have been loved. Also, they have been criticized—not by experts who can fling the language of art criticism as freely as some painters can fling paint—but by plain, common, every-day "I'm as good as anybody" people, pioneers in mind as well as in deed. These pictures, largely, are bone of the bone and flesh of the flesh of America. That's why they are good.

—CARL W. DREPPERD  
New York City

#### GRANT WOOD

The Art Institute of Chicago assembled, for exclusive showing from October 29th to December 10th, the once mildly-controversial art of Grant Wood (1892-1942). This memorial made one part of the Institute's Fifty-Third Annual Exhibition of American Paintings and Sculpture. It included some twenty-nine oils, five water colors, and fourteen drawings.

Future generations will probably find small reason to place Grant Wood higher than his contemporaries did in the hierarchy of American artists. In current estimates of this inhibited craftsman, one conviction seems paramount. It is this: he was a man of minor talent almost painfully aware of his limitations. Mr. Park Rinard, the artist's biographer-to-be, claims for Wood that he was "essentially a simple man" and he asks us to believe that "this simplicity was not an artifice but the very keynote of his character." We are told that "he had the calm assurance men have who are close to the earth and at home with ordinary people." These words are quite true. They suggest the artist's contentment with little, they call to mind his jejune reading of man and nature and they may account for his irritating reduction of experience to innocuous pattern. One comes away from his pictures and his thoughts made no richer by the experience.

Wood's neatly-decorative interpretations of his land and people date from 1929. Before that year, his achievement is hesitant, derivative, fluctuating from poor to fair. In 1929, we have a portrait of his attractive, sympathetic mother as *Woman with Plant*. This painting became as popular as any of his works. And reasons for its success are not far to seek. Here, as elsewhere in his mass-appeal art, Wood is content

to dwell on extra-æsthetic delights of immediate recognition. There is his understandable concentration on the individuality of the mother's face. He establishes little relation between the dominant figure and the minor landscape. The forms are set down sometimes as flat areas of color, crude in contour. Again, as in the face and hands, they will be plastic solids outweighing the flatter surroundings. Despite the claims for its superiority advanced by chauvinistic criticism, the *Woman with Plant* suffers by comparison with the tonal harmony, the delicate, precise contours and that insight into character which make of Whistler's *Mother* a little masterpiece.

Wood's 1931 *Midnight Ride of Paul Revere* (reproduced) reduces important history to the status of pleasant decoration. It must be noted that here something of the artist's gently-humorous viewpoint counts pictorially so that we have a merry fusion of subject and pattern. Perhaps his strongest abstraction is to be found in his 1940 *January*. At first glance, this work is quite impressive. And this is true despite the coyness with which Wood establishes his conceit of the snow enveloping the masses of corn with hood-and-mantle effect. The design is powerfully expressive of the prairie's desolate breadth, deserted, cold, entrapped by the force of a season. Wood refashions nature for a picture's sake and converts it into a brown-gray fantasy. But now he must bring the story home to the masses. He must include the anecdote which will justify his pattern to the common man. Hence the introduction of rabbit tracks informing us of the troubles of life and problems of shelter under adverse conditions. The rabbit narrative destroys the larger mood and the spatial oneness of this scene. It gives undue prominence to a form which was otherwise one with its fellows in a parade of cones retreating into endless space. The public is edified by this lesser story. And the more discriminating spectator sees this performance as a repetition of something which is much too common in our art: identification of democracy with mediocrity.

— JOHN FABIAN KIENITZ  
University of Wisconsin

#### DUTCH MASTERS

In these terrible days, when so many beautiful things have been removed from public collections, those who planned and brought into being such a remarkable display of great paintings as the recent Dutch Exhibition at the Duveen galleries in New York have rendered a public service — a service which is to be repeated when the collection is shown in other cities.

The exhibition was organized by friends of Holland in this country, both Dutch and American, under the patronage of Mrs. Roosevelt and the Princess Juliana of the Netherlands, in aid of the Queen Wilhelmina Fund and the American Women's Voluntary Service. It was, perhaps, the most representative exhibition of Dutch art that has been seen in the United States since the Hudson-Fulton Exhibition; and it maintained throughout a high standard of quality. In the collection were works from great foreign galleries, such as the Rijksmuseum in Amsterdam, the Frans Hals Museum at Haarlem, and the Hermitage at Leningrad. Amongst the paintings that were shown were thirteen pictures by Rembrandt, fifteen by Hals, two by Vermeer, three by Ter Borch, two by Aelbert Cuyp, three by Pieter de Hooch, three by Jan Steen — one of which was lent by His Majesty King George — as well as representative paintings by A. van Beijeren, Jan de Bray, J. van de Cappelle, Carel Fabritius, van Goyen, Hobbema, Nicholas Maes, Jacob Ruisdael, Willem Kalf, Willem van de Velde and other Dutch masters.



JOSEPH H. HEADLEY: POESTENKILL — WINTER  
*Collection of Messrs. J. Stuart Halladay and Herrel G. Thomas, Sheffield, Mass.*



GRANT WOOD: THE MIDNIGHT RIDE OF PAUL REVERE  
*Collection of Mr. and Mrs. Cecil M. Gooch, Memphis*



VERMEER: LADY WRITING  
*Collection of Sir Harry Oakes, Nassau*



Of the pictures by Rembrandt, by far the greater number were painted in his later time, when, having ceased to be a fashionable artist, he expressed his deepest emotions in painting those things that he liked to paint — portraits of himself, of those that he loved, and of his poorer neighbors in the Jewish Quarter of Amsterdam. Visitors to the exhibition were fortunate in being able to see such examples of Rembrandt's best period as the *Hendrickje Stoffels* from Melchet Court, the *Christ with a Pilgrim's Staff*, the *Titus* from the Holford collection, and the latest in date of the master's representations of St. Bartholomew. That great restorer, the late Dr. D. de Wild of the Hague, who had cleaned so many paintings by Rembrandt, declared that this was the best-preserved work by the master that had passed through his hands.

The exhibition included, too, such vivid character studies by Frans Hals as the *Man with a Beer Keg*, the *Pieter Tjark* from Sir Cuthbert Quilter's collection, and that perfect presentation of a shrewd and bibulous brewer, the *Claes Duyst* of the Bache collection.

Amongst the other great pictures in the exhibition were Pieter de Hooch's *A Delft Courtyard*, and a masterpiece of Hobbema, *Landscape with Watermill*, that was once the property of that British collector and connoisseur, William Young Ottley. A pioneer far in advance of his generation in his admiration for Italian Primitives, he loved, too, the great Venetian masters of color, and had so catholic a taste that he also collected the works of the Dutch painters of landscape.

Amongst the pictures in the exhibition that, together with those of Rembrandt's later time, represented the advance guard of the great army of Dutch painters, none were more interesting to the intelligent connoisseur than Ruisdael's *View of Haarlem*, and the *Music Lesson* of Ter Borch. In the *View of Haarlem*, the artist reveals the influence of that pioneer of baroque landscape, Philips Koninck, the master who led the way to the appreciation of "the beauty of the infinite." In the picture by Ter Borch, we see a painting full of atmosphere, far in advance of the works of the other Dutch genre painters of the time in its truly "painterly" qualities.

But the two artists who express in the most satisfying way the feelings of their fellow countrymen, in the third decade of the seventeenth century, are Vermeer and Cuyp. When thirty years of bloody war had but recently come to an end, they did not sing hymns of hate, nor did they recall — as some races are apt to do — their ancient wrongs. They expressed, as has been said elsewhere, their feelings about the things that they had fought for, the things that they loved — "the peace of the sunlit home," the peace of the sunlit countryside. In such works as the *Lady Writing* (reproduced) and the *Milkmaid* of Vermeer, and the *Pasturage at Dordrecht* of Cuyp, the emotions of the time find consummate expression. May a lasting peace soon be the heritage of a brave and kindly people!

— R. LANGTON DOUGLAS  
New York City

#### COROT

The recent Wildenstein exhibition entitled *The Serene World of Corot* deserves record as an important event in the world of art history, as well as in the world of art. Unlike the average "show" this exhibition was selected and arranged with specific scholarly aims, which are announced and amplified in the splendid catalogue prepared by Mr. Georges Wildenstein.

The purpose of the exhibition was to bring together a representative collection of Corot's paintings, showing the entire chronological sequence of his art, and its whole

scope and quality. There is little about Corot's life, the origins of his art, its development or style which could not have been examined at first hand in this exhibition.

Such a comparison as that between a first and second version of one composition (see reproductions) shows how the artist improved on his own art — how he found for the figure a more harmonious pose, a subtler relationship between the figure and its background, a more perfect balance of tones and colors. A comparison between one of the early architectural landscapes such as the *Montigny les Cormeilles* and the later romantic scenes reveals another type of development — from the artist's early, realistically objective studies to the imaginatively generalized themes of his later years. We see how his interest shifts from structure, line, surface planes, light and shade, to the poetry of pastoral idylls. In *Montigny les Cormeilles* everything is brought into the foreground. We are in the street; we see a shadow on a roof, but are in front of the steeple which casts it. The late landscapes are seen as from a dreamy distance, bathed in a shimmering film of light and air.

This fine exhibition offered infinite opportunity for study and analysis — and pure enjoyment — of Corot's work. The catalogue of the exhibition will be of lasting value in the study of Corot and of French art.

— JEAN LIPMAN

#### ARTISTS FOR VICTORY

The current exhibition of contemporary American art at the Metropolitan Museum in New York is unquestionably the largest show of its kind in history. The opportunity was offered because many of the Museum's masterpieces are away from New York due to the war. Twenty-eight rooms are being used to show over 1,400 paintings, water colors, sculpture, and prints.

We are not depreciating the difficulty that the jury of admission had in weighing over 14,000 offerings, but feel that they might have made fewer selections than the 532 oils, 1,305 pieces of sculpture and 581 prints accepted, thus raising the quality above the present mediocre average.

The jury of awards did a somewhat better job, although here also one might feel some deficiency. Ivan Le Lorraine Albright's excellently executed *That which I should have done, I did not do* seemed to be a poor choice as best in the show. Both as to subject matter and in technique it is of the past. John Stuart Curry's *Wisconsin Landscape*, winner of the first money prize for paintings, was neither creative nor particularly interesting. The second prize winners offered inspired paintings and both Peter Blume's *South of Scranton* and Jack Levine's *String Quartette* are among the best in the show. Paintings that stood out among the prize winners were Marsten Hartley's *Lobster Fishermen*, Raymond Breinin's *The Night*, Frank Kleinholz's *Back Street* and Niles Spencer's *Waterfront Mill*. The awards totalling \$52,000 were in the form of purchase prizes and the winning works will be in the permanent collection of the Museum.

Among those who failed to win prizes, but who, nevertheless, offered noteworthy works were: Darrel Austin, Isabel Bishop, Alexander Brook, John Carroll, Lucille Corcos, Francis Criss, William Gropper, Max Weber, Charles Burchfield, Joseph Hirsch, Eugene Higgins and Jared French.

There are exceptional artists not represented. A few that come to mind are John Marin, Walter Quirt, Elliot Orr and Mervin Jules.

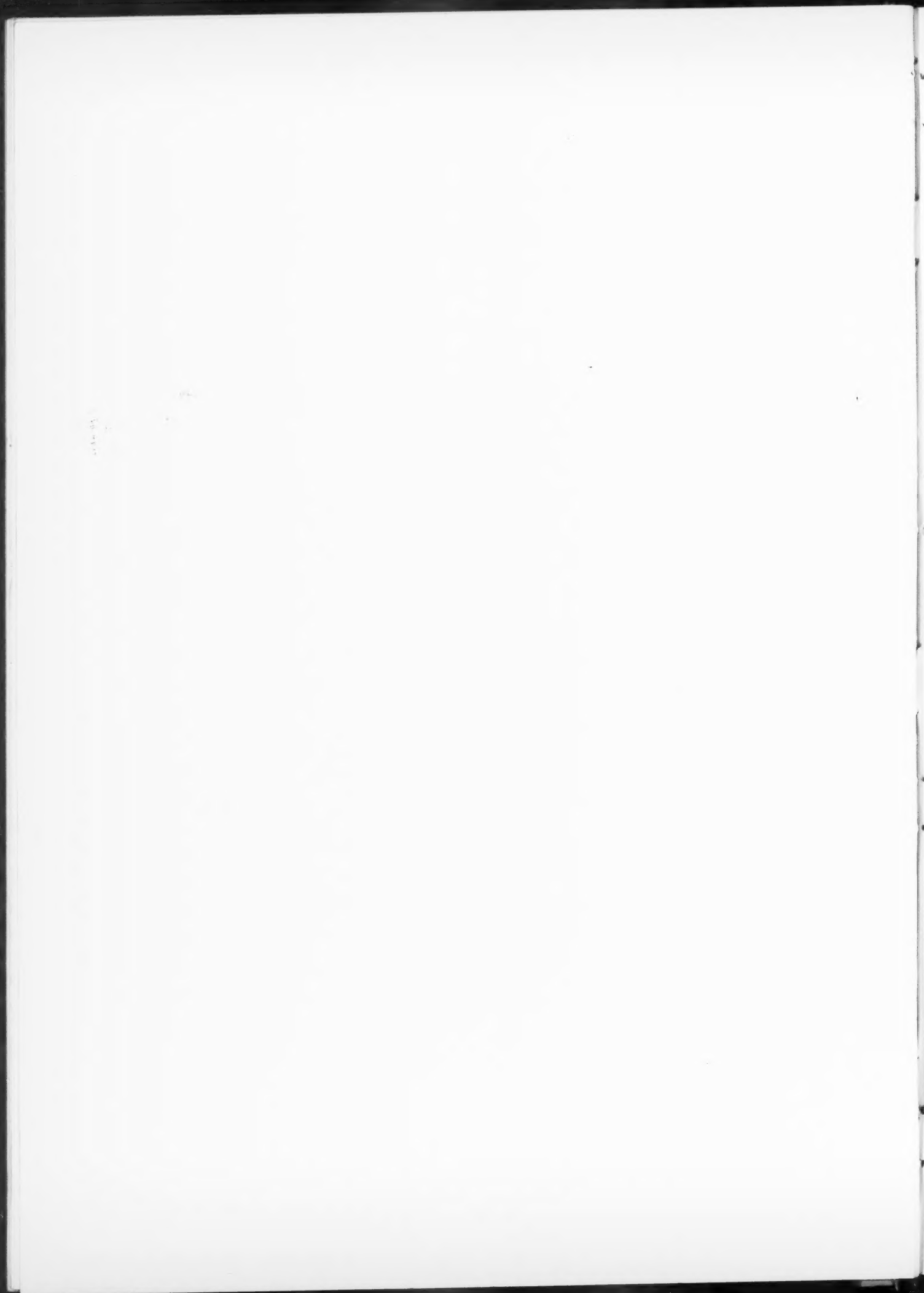
This review cannot dwell on the sculpture and prints other than to mention the prize winning *Maternity* by José de Creft which merited the award.



COROT: LA BOHEMIENNE AU TAMBOR DE BASQUE  
*Collection of Mrs. Staub-Terlinden, Mannedorf, Switzerland*



COROT: LA PAYSANNE A LA SOURCE  
*Collection of Michael Gavin, New York*





The outstanding impression of the show as a whole is, that of all the hundreds of works shown, the most satisfying are by those artists who already had achieved recognition prior to the exhibition. These artists will, however, have the benefit of a greatly increased audience due to the very large attendance at the Metropolitan.

—ROY R. NEUBERGER  
New York City

## NEW ART BOOKS

MATTHEW PRATT, 1734-1805. By William Sawitzky. New York, The New York Historical Society in co-operation with the Carnegie Corporation of New York, 1942. 103 pp., 44 plates, \$5.00.

Mr. William Sawitzky, Advisory Curator of American Art at the New York Historical Society, has written a book that establishes a very high standard in monographs on American artists. The author has catalogued thirty-five paintings as the work of Pratt, twenty of which are given to the artist for the first time, and what is equally important he has taken away fourteen portraits hitherto assigned or attributed to Pratt. There happens to be a good deal of reliable biographical information on Pratt's life but no adequate record or catalogue of his work and for this reason the attributions made by the present author are of great importance. In addition to the thirty-five portraits catalogued, Mr. Sawitzky gives all available information on nine unlocated paintings.

The author can say with full authority that Matthew Pratt's work "shows definite and unmistakable traits which assert themselves on all occasions, penetrate all influences, and link each painting in this group to another and all of the others." After making this statement in the introduction he demonstrates in the catalogue what a problem Pratt's work has presented to the "authorities." In recent years Pratt's work has been given to such artists as John Singleton Copley, Gilbert Stuart, Robert Feke, Benjamin West, Adolf Ulrich Wertmuller, Henry Benbridge, Cosmo Alexander, Charles Willson Peale, and other artists of the American and British Schools. Indirectly the results of Mr. Sawitzky's painstaking research are a sad commentary on American Museums, curators of American art and American art historians.

The author deals first with the life of the artist and the influences to which he was subjected. This is followed by a chronology of the artist's life and a reprinting of his autobiographical notes and other contemporary memoranda relating to the family. The main body of the book is devoted to the catalogue with the appended list of "Unlocated Pictures" and "Erroneous and Doubtful Attributions." All the plates with the exception of the frontispiece, *Self-Portrait of Matthew Pratt*, are grouped together at the end of the book. The completeness and quantity of the illustrative material is one of the important features of the book. All but one of the thirty-five catalogued paintings are reproduced in full page plates and in addition there are ten plates containing forty-two detailed photographs for comparative study of faces, costumes, and positions of hands. These details support the author's statement quoted above that all of Pratt's paintings can be linked together and convince the reader that there is a positive association among the many works.

There are no secret devices by which Mr. Sawitzky suddenly arrives at an attribution. On the contrary he goes into great detail in accumulating and presenting his

evidence. When the author first became interested in Matthew Pratt there were only six portraits of unquestionable authenticity and from this small number he was able to accumulate enough information for this present monograph — a book that must be read by all students of American history and American art.

— BARTLETT COWDREY  
Brooklyn Museum

AMERICAN PIONEER ARTS AND ARTISTS. By Carl W. Drepperd, with a Foreword by Rockwell Kent. Springfield, Massachusetts, The Pond-Ekberg Company, 1942. 172 pp., illustrated, \$4.75.

As Rockwell Kent has pointed out in his foreword, Mr. Drepperd loves the past. His purpose in writing this book is evidently to imbue others with a similar love and, specifically, to inspire them to become collectors of pioneer American art, either by following the guidance of well-informed dealers or by searching themselves in attics, small antique shops and even through the stock-in-trade of the local junk-man. He devotes considerable space to proving that "pioneer" is a better term to use than "primitive" or "folk" in referring to the products of our untutored artists and, considering the fact that he includes under this head works of the most varied quality and type produced in this country before 1870, he has probably chosen wisely. Mr. Drepperd does not attempt to survey the field critically. In fact, he asserts with characteristic vigor that "the appreciation of art, its nuances and shades, its professional hocus-pocus and poppycock, is not even a bypath for exploration or explanation in this work." He devotes himself instead to emphasizing the surprising quantity of material which awaits the collector and to describing in turn the landscapes, genre paintings, portraits, miniatures, sculptures, and stencil pictures which are apt to be found. The numerous illustrations help to make clear the scope of the field.

A worthwhile feature of the book is the chapter on "Art Instruction Books for the American People" including a bibliography which the author believes contains "every important drawing and painting 'Instructor' published in America prior to 1865." Valuable, too, are the descriptions of various techniques, such as "Grecian painting," "Indian jappanning," and "mezzotinting" (the last totally unrelated to printmaking), which were widely practiced in the nineteenth century. The usefulness of the book as a whole, however, is seriously marred by the lack of an index. The text is rich with information about artists, amateur and professional, who worked and taught throughout the country, and it is a pity that reference cannot be readily made to this material. Students will also regret that exact references are not given to sources which might aid them in further study of individual artists as well as in ascertaining on just what authority some of Mr. Drepperd's statements are made. There is a general bibliography at the end, however.

In these days when every householder is being urged to clean out his attic as a precaution against incendiary bombs and to contribute to a variety of salvage drives which have placed emphasis on waste paper and metal, this book is particularly timely. Doubtless already, through the sincerest of patriotic motives, many examples of nineteenth century pioneer art have been destroyed — to be regretted as much by future collectors as we today regret the fine examples of eighteenth century American pewter which were presumably melted down during the Revolution. It would be excellent if this book could come to the attention of all occupants of old houses so that they would do their wartime housecleaning with discrimination.

— LOUISA DRESSER  
Worcester Art Museum

